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Anthony Van Dyck.
From the painting in the collection of the
Duke of Grafton, K. G.

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BY

LIONEL CUST, M.V.O.

SURVEYOR OF THE KING'S PICTURES, KING'S WORKS OF ART, DIRECTOR AND SECRETARY OF THE NATIONAL PORTRAIT GALLERY, ETC., ETC.

LONDON

GEORGE BELL AND SONS

1908

VAN DYCK

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PREFATORY NOTE

AT the publishers' request this condensed version of the exhaustive treatise on the life and works of "Anthony Van Dyck," by Mr. Lionel Cust, published in 1900, has been prepared by the author for the series of "Great Masters in Painting and Sculpture."

The work has been mainly one of excision, but the opportunity has been utilized to add some new facts which have recently come to light, and thus to bring the essay up to the level of present day knowledge.

November, 1906.

TABLE OF CONTENTS

PAGE

PREFATORY NOTE v

LIST OF ILLUSTRATIONS ix

CHAPTER I.

Rubens and the Flemish School of Painting—Birth and Parentage of Anthony Van Dyck—Van Dyck in the studio of Van Balen—Early paintings by Van Dyck . . . .

CHAPTER II.

Van Dyck in the studio of Rubens—Difficulty of distinguishing their Works—Early Portraits by Van Dyck. 12

CHAPTER III.

Portraits of Van Dyck by Himself—The Earl and Countess of Arundel—Van Dyck leaves Rubens—First Visit to England—Return to Antwerp and Departure for Italy—Arrival at Genoa—Visit to Rome, Florence, and Venice. 22

CHAPTER IV.

The Chatsworth Sketch-Book—Influence of Titian—Early Paintings in Italy—St. Martin—Van Dyck at Venice, Rome, and Genoa—Cardinal Bentivoglio . . . 32

CHAPTER V.

Portraits by Van Dyck at Genoa—Brignole-Sala, Spinola, Imperiale—Doubtful Portraits—Other Paintings by Van Dyck at Genoa—Visit to Palermo—Sofonisba Anguissola 41

CHAPTER VI.

Other Portraits by Van Dyck at Genoa—Langlois, the De Waels—Return to Antwerp—Death of his Sister Cornelia—Van Dyck makes his Will 53

CHAPTER VII.

Van Dyck's Sacred Paintings—Memorial to his Father

PAGE

—Paintings at Ghent, Termonde, Mechlin, and Courtray —The *Nood Gods*—Samson and Dalila—Secular Paintings 62

CHAPTER VIII.

Portraits painted by Van Dyck at Antwerp—The Regent Isabella, De Moncada, and others—Marie Luigia de Tassis—Marie de' Medici 69

CHAPTER IX.

Van Dyck invited to England—Rinaldo and Armida—Reasons for leaving Antwerp—Sir Balthasar Gerbier—Arrival in England—Henrietta Maria and Theodorus Van Dyck—Return to Antwerp—Paintings for the Court at Brussels—The Cardinal Infant—Return to Antwerp and England 78

CHAPTER X.

The Portraits of Charles I, Henrietta Maria, and the Royal Family; Other Paintings by Van Dyck for Charles I 88

CHAPTER XI.

Van Dyck at the English Court—Mytens and Cornelis Jansen—the Great Families of Villiers, Stuart, Herbert, Wharton, Cary, Wriothesley—the Cavaliers and their Portraits—Laud and Strafford 101

CHAPTER XII.

Van Dyck's Friends at Court—Arundel, Endymion Porter, Inigo Jones, and others—His Life at Blackfriars—Ladies of the Court—His Method of Painting—Latest Portraits of Himself—Van Dyck's Marriage—Death of Rubens—Van Dyck revisits Antwerp—Van Dyck at Paris—Return to England and Death of Van Dyck 110

CHAPTER XIII.

Engraving in the Netherlands—The *Iconographie* of Van Dyck—Van Dyck as an Etcher 121

CATALOGUE OF THE PRINCIPAL PAINTINGS BY SIR ANTHONY VAN DYCK IN PUBLIC GALLERIES 131

INDEX 148

LIST OF ILLUSTRATIONS

	TO FACE PAGE
Anthony Van Dyck . *Collection of the Duke of Grafton, K.G.*	*Frontispiece*
The Good Samaritan *Collection of Prince Sanguszko, Galicia*	14
M. Vinck . . *Collection of M. François Schollaert, Louvain*	18
Lady and Child . . . . *Collection of the Earl Brownlow*	20
St. Martin dividing his Cloak . . . . *Saventhem Church*	34
Cardinal Bentivoglio . . . . . *Palazzo Pitti, Florence*	36
Anton Giulio, Marchese di Brignole-Sala *Palazzo Rosso, Genoa*	42
Andrea Spinola . . . *Collection of Capt. Heywood-Lonsdale*	44
Daedalus and Icarus . *Collection of the Earl Spencer, K.G.*	46
The Virgin and Child with St. Anthony of Padua *Brera Gallery, Milan*	48
The Crucifixion . . . . . *Fine Arts Museum, Antwerp*	50
The Lamentation over Christ . *Fine Arts Museum, Antwerp*	52
François Langlois *dit* Ciartres *Collection of Mr. W. Garnett*	54
Frans Van Der Borcht . . . . *Ryksmuseum, Amsterdam*	56
Cesare Alessandro Scaglia . . . *Collection of Capt. Holford*	60
Venetia, Lady Digby. . . . . *Windsor Castle*	82
Queen Henrietta Maria with Geoffrey Hudson, the dwarf *Collection of the Earl Fitzwilliam*	88
Charles I . . . . . *National Gallery*	90
The Three Children of Charles I . . . . *Turin Gallery*	96
The Five Children of Charles I . . . . . *Windsor Castle*	96

TO FACE PAGE

Mary Villiers, Duchess of Richmond and Lenox with Mrs. Gibson the dwarf
Collection of the Earl of Denbigh and Desmond 100

Lord John and Lord Bernard Stuart
Collection of the Earl of Darnley 102

Philip, Lord Wharton . *Hermitage Gallery, St. Petersburg* 104

George Digby, second Earl of Bristol, and William, first Duke of Bedford . . . *Collection of the Earl Spencer, K.G.* 106

William Villiers, Viscount Grandison
Collection of M. Jacob Herzog 106

Archbishop Laud . . . *Collection of the Earl Fitzwilliam* 108

Thomas Wentworth, Earl of Strafford, and his Secretary, Sir Philip Mainwaring. . *Collection of the Earl Fitzwilliam* 110

Thomas Howard, Earl of Arundel, and his grandson
Collection of the Duke of Norfolk, K.G. 112

Thomas Killigrew and Thomas Carew . . *Windsor Castle* 112

James Stanley, seventh Earl of Derby, and Charlotte de la Tremouille his wife, with their daughter
Collection of the Earl of Clarendon 114

The Virgin and Child, with the Abbé Scaglia
Collection of Miss Alice de Rothschild 116

Dorothy Sidney, Countess of Sunderland
Collection of the Duke of Devonshire, K.G. 118

The Virgin and Child, with St. Catherine
Collection of the Duke of Westminster 120

ANTHONY VAN DYCK

CHAPTER I

Rubens and the Flemish School of Painting—Birth and Parentage of Anthony Van Dyck—Van Dyck in the studio of Van Balen —Early paintings by Van Dyck

ON August 27, 1576, the great sun of Titian's genius set for ever at Venice. The rays of this glorious sunset, the close of a life that had known no winter, nothing but the beauty of spring, the fulness and plenty of summer and autumn, irradiated the whole world of art with gorgeous hues and strange wonderful forms of cloud and sky, as when a traveller should stand upon the Zattere at Venice, and gazing across the burning lagoon, should watch the sun going down behind the tomb of Petrarch in the Euganean Hills. For years to come that sunset lasted through Italian Art. The dawn, however, of a new day was to break elsewhere. On June 28, 1577, there was born north of the Alps a painter destined to fill for the ensuing generation the throne of authority that the mighty painter of Cadore had left vacant. That painter was Peter Paul Rubens.

The Flemish school of painting had already passed through a period of glory and renown. Under the brothers Van Eyck, under Memlinc, Hugo Van der Goes, Gerard David and others, the Flemish artists had

reached a high-water mark of painting, similar to that attained by the Tuscan artists in the south. But the secret of their art lay in its mediaevalism. Their art belongs to the period of the great northern cathedrals, to the days of choirs and cloisters, of jewelled windows and illuminated missals. It deals with an age of chivalry and reverence, of pilgrimages and tourneys, of heraldry and romance. The service of the Church is strangely blended with the mystic lore of wizards and philosophers, and the story of Christ, though supreme and triumphant, has still to leave a considerable share in the popular imagination to the Sagas of the north. But when the bonds of the Middle Age were loosed, and the novel air of the Italian Renascence, fragrant with the aftermath of classical antiquity, was once breathed by the artists of the north, a new era began, one in which Rome became the seat not only of the Church, but also of the Fine Arts, and the fount from which alone, as it was thought, true inspiration could be imbibed. The last rays of Titian's sunset had faded from the sky, and from out of the growing night of Italian art shone forth again the twin beacon-lights of painting, the two immortals, the Dioscuri of art, Raphael and Michelangelo. Attracted by the brightness of those lights, the birds of passage came from every country and every clime, and dashed and battered their plumes in their futile attempts to attain to, even to see and comprehend, the serene perfection of Raphael or the terrible grandeur of Michelangelo.

The northern artists suffered perhaps more than any others. Endowed by traditions of race and family with facile skill, great industry and unflagging spirits, they

poured forth acres of fatuous and insipid pseudo-classical imitations of Raphael's paintings, both sacred and profane, or else let their undoubted talent run riot in exaggerated transcripts of Michelangelo, such as make comic the works of Goltzius, Sprangher, or Marten van Heemskerk. On this downward path the descent of Flemish art was arrested by the supreme genius of one man, Rubens, who, while remaining a thorough Fleming to the backbone, turned his face away from the artificial lights of Rome towards the true sunlight of Venice. Surely one ray from Titian's sunset must have fallen on the cradle of the infant Rubens in the north. By the immense power of his genius and the monumental solidarity of his art-work, Rubens not only brought to a close the era of mediaevalism and Renascence, but he also personally inaugurated a new era of Modern Painting, an era which was to open with the splendid genius of Velazquez, of Van Dyck and Jordaens, of Rembrandt and Frans Hals, an era to which no term has as yet been put even at the dawn of the twentieth century.

Antwerp, the city which Rubens made his home through life, was peculiarly well adapted, like Venice, to be a home of the arts. As one of the great commercial centres of the world, its waterways were among the high-roads of civilization. Although the city of Antwerp never enjoyed a position of autonomy and independence, such as marked the prosperity of Venice and Genoa, it enjoyed, under the rule of the Hapsburgs, a distinct position of its own. The Flemish character is a strong one, and remained undiluted by that of its Spanish or Austrian governors. The sturdy independence of its burghers, their great wealth, and the world-wide nature

of their commerce, made Antwerp the most precious jewel in the crown of the Holy Roman Empire. Had it not been for the terrible strife of religions, and the misguided if honest attempts by the agents of the Church of Rome to stifle or stamp out the irrepressible growth of the reformed religion, Antwerp and the other cities of the Netherlands might have enjoyed unbroken prosperity. The Hapsburg race was one well fitted to rule the world. In secular matters they showed wisdom and often liberality, while from the days of Maximilian to the present day, they have displayed real interest in the promotion of the arts, and the general progress of science and learning. Only in the cause of religion did they show themselves unbending, tyrannical and even cruel. In the hands of the Church they were as wax, and the banner of Christ, when raised by them, became a symbol of persecution and oppression, if not of actual slaughter and even crime. The proud and lofty nature of the Austrian and Spanish princes and grandees was lavish and magnificent in its patronage. The arts were by no means the least to profit from this, and the genius of Rubens thus found a vent and a support, as a short time later did the kindred spirits of Velazquez and Van Dyck.

At Antwerp painting was regarded as one of the most honourable trades. Its Guild, that of St. Luke, was among the foremost in the city. Given natural gifts of industry and talent, it was as likely for a youth to turn his mind towards painting as a trade, as towards any other more recognized branches of a commercial career. At that date the burgher families of a city like Antwerp seldom looked for their helpmates in life beyond the

walls of their city, and the sons and daughters of artists intermarried freely with those of the mercers, wine merchants, notaries, and the like. There were probably few families who did not rank one or more artists, if not in their own circle, at all events within that of their relatives, so that a hereditary disposition to art was easily acquired and widely disseminated.

Among the busy merchants at Antwerp in the middle of the sixteenth century was one Antoon Van Dyck, who travelled, in the commercial sense, in silk and other articles of haberdashery. In 1576, at the time of the terrible massacre known as "The Spanish Fury" he occupied a house, called "den Hercules," in the Maanstraat on the south side of the Grootmarkt, which fortunately for him was too small to billet soldiers in, and so probably escaped looting and destruction. By 1579 he was able to purchase a better house just off the Grootmarkt, opposite to the Hoogstraat, known as "den Berendans." Here he died on March 3, 1580. His widow, Cornelia Pruystincx, carried on his business there until her death in 1591. A portrait of her is preserved in the Estense gallery at Modena. She was succeeded in "den Berendans" and the mercer's business by her elder son, Frans Van Dyck, her other children being a son, Ferdinand, and a daughter, Catharina, married to Sebastian De Smit.

Frans Van Dyck had entered into partnership with his brother-in-law, De Smit, in 1588, his mother holding the chief share in the business with a venture of 6,000 gulden, while each of the partners contributed 4,800 gulden apiece. Their business was extensive, as merchants of silk, linen, woollen, and kindred materials, and was chiefly transacted in Amsterdam, Paris, Cologne

and London. They seem to have been prosperous and successful, and to have amassed a fair amount of wealth.

Frans Van Dyck married, in 1587, Maria, daughter of Jan Comperis and Anna Viruli, his wife, but she died in 1589, after giving birth to a son, Jan, who did not survive. A few months later Frans Van Dyck took a second wife, Maria, daughter of Dirk Cuypers (or Cupers) and Catherina Conincx, his wife. This marriage proved happy and fruitful. Children came fast, first a son, Frans, and five daughters. The seventh child was a boy, born in the house "der Berendans," March 22, 1599, and baptized the next day in the great cathedral, being named Antoon (Anthonis) after his grandfather. On Christmas Day following the birth of Antoon Van Dyck, his parents removed to 42 Korte Nieuw Straat and settled in a house known as "het Kastel van Rÿssel." On March 3, 1601, they changed this house for No. 46 in the same street, known as "De Stat Gent." Five more children followed Antoon, four daughters and a son, Theodorus, but the birth of the twelfth child in 1607 cost their mother's life.

Very little is known about the childhood of Antoon Van Dyck. There is nothing known of his family antecedents to suggest a hereditary tendency to art, but tradition has handed down that his mother was particularly skilled in the art of embroidery. As she died when Antoon was but eight years of age, this cannot have had any great effect upon his future career. The ledgers of the Guild of St. Luke, however, contain some entries of the name of Cuypers, which may refer to relatives of Van Dyck's mother. In 1575 one "Heynrick Cuypers" is entered as "huysscilder," and as "meestersone." In

1608 one "Servaes Cuypers" is presented as "leerjonger" by "Robbert Berck, huysscilder," and the same Servaes Cuypers was in 1609 admitted as "meester" and described as "bourduerwerker." Possibly he may have been a brother of Maria Cuypers, who was also skilled in "bourduerwerk."

Frans Van Dyck was not only a busy merchant, but he, like others of his calling, had a share in the administration of the cathedral, holding the post of director of the Chapel of the Holy Sacrament in the Cathedral. He seems to have had a close connection with the religious orders, for of his other children his youngest son became a priest, one daughter, Anna, a nun, and three, Susanna, Cornelia, and Isabella, became *béguines*. The family lived a well-to-do, cultivated life. They were fond of music and owned a clavichord, made by the famous Ruckers, which became the property of the eldest son, Frans Van Dyck, the younger. The father never remarried, but in 1610 he exposed himself to the attacks of one Jacomina de Kueck, who not only published violent libels on him, but threatened to take his life, so much that Frans Van Dyck had to seek the protection of the law, with the result that the irate lady found herself in gaol.

If, however, the immediate family of Antoon Van Dyck cannot be shown with any certainty to have had any actual professional relations with the fine arts, it is certain that the friends with whom they chiefly associated were artists. It was with the families of Brueghel, Snellincx, De Jode, and De Wael, that Van Dyck's earliest years are connected. These families were closely related by marriage ties. Taking that of de Jode first, the

earliest engraver of that name, Gerard de Jode, was the father of that Pieter de Jode, the elder, whose engravings rank among the finest of the Antwerp School. Gerard's sister Helena was the first wife of Jan Snellincx, the painter. Snellincx married as his second wife Paulina Cuypers, who may have been related to the mother of Van Dyck. One of Gerard de Jode's daughters, Gertrude, was the wife of Jan (or Hans) de Wael, the painter, and mother of the brothers Lucas and Cornelis de Wael; and another daughter, Elizabeth, was the wife of Jan Brueghel, the famous painter. This Brueghel, "Fluweelen" or "Velvet" Brueghel, as he was called, was highly esteemed at the court of the regents, Albert and Isabella of Austria. In his landscapes Brueghel often collaborated with another painter, Hendrik van Balen. Hendrik van Balen was a typical painter of the Flemish School, when it showed signs of decaying into the graces and insipidity of an Italianised pseudo-classicism. He had been with Rubens a pupil of Adam van Noort, and remained in close friendship with his great contemporary throughout life. It is perhaps a mere commonplace of art-history to say that the best art-teachers are usually but second- or third-rate practitioners themselves. Van Balen was a consummate master of the technical side of his art, and, if he failed to produce any painting of importance or celebrity himself, he has attained immortality as the master, first of Frans Snyders, and then of Antoon Van Dyck.

One may assume without much difficulty that the young boy, Van Dyck, after receiving the usual education of a wealthy burgher's son, displayed quickly his disposition to painting, and that it was at the advice of

Jan Brueghel that he was placed as a pupil in the studio of Hendrik van Balen, where he was joined shortly afterwards by his bosom friend, Jan Brueghel, the younger. In 1609 Hendrik van Balen was Dean (Opperdeken) of the Guild of St. Luke at Antwerp, and among the apprentices (leerjongers), inscribed in the Guild that year, was "Antonius Van Dyck," entered by Van Balen himself. It is noteworthy that on the same day another boy was inscribed as "leerjonger," "Jooys Soeterman," afterwards to be well known as Justus Suttermans, court-painter to the Grand Duke of Tuscany at Florence, and a friendly rival to Van Dyck in Italy.

The style and manner of Rubens had already begun to dominate the painting-schools of Antwerp. The sugared puerilities and the bombastic monstrosities of the decadent Flemish painters, even the Northern realism of the Brueghels, the true parents of the later Dutch School, were swept away or submerged by the colossal wave of Rubens's genius. Only Rubens was possible in Antwerp, and the young student learnt to imitate and copy him in every respect. Even such painters as Cornelis Schut, Theodore Rombouts, Gaspar de Crayer, who sought to pose as rivals to Rubens at Antwerp, found themselves compelled to challenge the painter upon his own field, one on which they were easily vanquished for all time. It is easy to suppose that the boy Van Dyck was present in the cathedral in 1610 at the age of eleven, when the great painting of *The Elevation of the Cross* by Rubens was first unveiled, and again two years later, when the even more celebrated painting of *The Descent from the Cross* was revealed to the sight of an enthusiastic multitude. The effect upon Van Dyck's impressionable tem-

perament must have been immense, and is evinced in many ways during his subsequent career.

In Van Balen's studio the influence of Rubens was naturally paramount, and it is easy to understand how the young Van Dyck began from his tender years to try and tread in the footsteps of his great compatriot. It is uncertain, however, how long the boy remained in Van Balen's studio. His progress must have been rapid, and his development as a painter precocious, for it is recorded that in 1613, at the age of fourteen, he painted a portrait of an old man that in 1804 was in the collection of one M. Joseph Antoine Borgnis at Paris.

In 1615 the young Van Dyck was living and working independently of his father at a house called "den Dom van Keulen," in the Lange Minderbroeder Straat (now the Mutsaert Straat) at Antwerp. This appears from lawsuits in 1617 and 1618 concerning the division of his grandmother's property. It is remarkable that Van Dyck, although under age, was specially permitted to plead himself, as being a person of independent means and position.

In 1660 one of the Canons of the Cathedral at Antwerp purchased a set of thirteen paintings by Van Dyck, representing *Jesus Christ and the Twelve Apostles*, the authencity of which paintings was called into question. This led to a lawsuit, during the course of which some interesting evidence was given by the painter Jan Brueghel, the younger. Brueghel stated that he had been the most intimate friend of Van Dyck in his youthful days, and that they had lived together in the same house, "den Dom van Keulen." There the young Van Dyck had painted this series of heads, for one of which

old Pieter de Jode, the engraver, had sat. Moreover, the series had been copied there by a youth, one Harmen Servaes, apparently a pupil of Van Dyck, although the latter was but sixteen or seventeen years old. Possibly Harmen was a son of the Servaes Cuypers mentioned before, and a relative of Van Dyck, so that the young men were really living together as a kind of family party. These paintings excited so much interest that they were exhibited in the gallery at Antwerp belonging to Willem Verhagen, a noted connoisseur and art-dealer, where they were visited by many of the leading burghers and artists, including the great Rubens himself. Fragments of this series of Christ and the Apostles are to be found in the Gallery at Dresden, in the Royal Palace at Schleissheim, and in the private collections of Earl Spencer at Althorp and M. Adolphe Thiem at San Remo. The whole set was engraved by Cornelis van Caukerken.

These paintings brought the young painter quickly into notice, but it is difficult to assign any works with certainty to this period of his career. Portraits he no doubt painted, as one of the easiest footsteps to fortune for a young artist. He tried his hand perhaps at history. Under any circumstances, Van Dyck was in February, 1618, admitted to the freedom of the Guild of St. Luke at Antwerp, an unusual distinction for so young a man. He was also admitted through his father to the freedom of the city of Antwerp. Very soon after, Van Dyck began his connection with Rubens.

CHAPTER II

Van Dyck in the Studio of Rubens—Difficulty of distinguishing their Works—Early Portraits by Van Dyck

IT would seem quite clear that Van Dyck was never in any way a pupil or apprentice of Rubens. There is no evidence to show that, among the host of young artists working in the schools of Van Balen and others, the boy Van Dyck had been singled out for notice by the great painter, their ideal monarch, until the exhibition of the series of Apostles in Verhagen's gallery. Van Dyck's early admission to the Guild of St. Luke shows that he was looked upon as a finished painter. Rubens himself did not keep a painting-school for youths. What he required was a number of skilled assistants to aid in the work of the vast picture-manufactory over which he presided. In the great house, which Rubens built for himself at Antwerp, he divided his work, as it would appear, between a special studio of his own, to which no one was admitted, and one or more large studios, in which his assistants were engaged on drawing out or laying the colour of those vast decorative compositions, sacred and profane, with which the name of Rubens is usually associated.

It was the practice of Rubens at the zenith of his career to make a sketch of his composition in lightly coloured monochrome. This was handed to his assistants,

who then drew it out on the canvas according to the required scale, and laid in the colours to a greater or less extent, as the master directed. The paintings were in most cases actually finished or corrected by the master's own hand. Rubens, in his letters to Sir Dudley Carleton and others, is careful to distinguish between the paintings which were wholly the work of his own hands, or chiefly that of his assistants and finished by him, or really carried out by his assistants alone.

Van Dyck was already noted for the precision of his draughtsmanship and his mastery of the technical side of his art, although certain mannerisms were even now to be detected. To Rubens such an assistant would be invaluable, while to a young painter, the introduction to Ruben's studio insured a speedy recognition by the public. It was there that the art-patronage of the Netherlands found its chief centre.

According to the art-historian Bellori, Van Dyck was first employed by Rubens to make reduced copies of his paintings for the engraver to copy. *The Battle of The Amazons* being specified as one copied by Van Dyck in this way for the engraver, Lucas Vorsterman. This was work requiring great though somewhat mechanical skill and precision. Bellori also states that Rubens employed Van Dyck not only in copying, but also in drawing out great cartoons from his sketches. Among these latter works was a series of large cartoons, designed for tapestry, representing "*The History of the Consul Decius Mus.* These cartoons were not only drawn out but also painted by Van Dyck, and now hang in the Liechtenstein Gallery at Vienna.

It can hardly be doubted that it was in the house of

Rubens that Van Dyck first came under the influence and felt the inspiration of Titian and the Venetian painters. This influence is shown in the very earliest historical paintings by Van Dyck, some of which he is credited with having completed before he entered the studio of Rubens. The earliest of these is supposed to be a painting representing *The March to Calvary*, which forms one of a long series illustrating the Passion of Christ, commissioned in 1617 for the Dominican Church of St. Paul at Antwerp, where the pictures still hang.

Another painting of the same date is the remarkable representation of *The Good Samaritan*, belonging to Prince Sanguszko at Podhorce in Galicia. A preliminary sketch for *The Good Samaritan* belongs to M. Bonnat of Paris. In the painting the composition is completed by the head of a spirited white horse, and this motive forms a link with a picture of *St. Sebastian bound to a Tree* in the Munich Gallery, where a white horse is introduced with a similar effect.

It is difficult to establish with any certainty the relations between Rubens and Van Dyck. The life of the elder painter shows that his character was large and noble, and, as in his paintings his ideas were always on a large scale, so in his life he was incapable of anything mean or petty. Conscious of his own unassailable pre-eminence, he could afford without loss of dignity to take a kindly and paternal interest in those artists, painters, engravers or sculptors, who came beneath his sway. Between Rubens and Van Dyck affectionate relations seem to have been maintained from the outset, and, if any jealousies or sensations of rivalry were ever felt, it is more likely that they would have originated with the

Collection of] [*Prince Sanguszko, Galicia*

THE GOOD SAMARITAN

rather feminine and self-appreciative mind of Van Dyck than with the broad and generous character of Rubens.

It can hardly have been without the consent and approval of Rubens that Van Dyck was able not only to become a skilful imitator of his master's style, but also to paint a number of repetitions, more or less exact, of Rubens's paintings, which form one of the most difficult problems for modern art critics to decide. In some cases, where exactly similar compositions exist, it is not difficult to discern between the works of the two masters, since the versions by Van Dyck, which, if considered as originals, might have excited well-placed admiration, fall short of the originals by Rubens in vigour of conception or execution even if they add a touch of expression and intensity, something of an ideal which the elder master often fails to give.

In the case of *St. Ambrose and the Emperor Theodosius*, in the National Gallery, it is easy to see that this is a little more than a reduced copy of the large picture of the same subject by Rubens in the Imperial Gallery at Vienna, though the alterations in the design are rather to the credit of the younger painter.

It is more difficult to speak with certainty of a few paintings which have for many years been attributed to Rubens, but in which the hand of Van Dyck appears to be all-pervading. The most important, perhaps, of these is the great canvas representing *The Raising of The Brazen Serpent*, in the Prado Gallery at Madrid, which bears a large signature of Rubens, its very size being a cause for suspicion, but appears to be entirely the work, if not entirely the composition, of Van Dyck.

It is certain that Van Dyck ranked highest among the

assistants of Rubens. There is a well-attested tale, told by Edelinck, the engraver, to Mariette, the great collector, which narrates that one day, when Rubens was out for his morning ride on the banks of the Scheldt, his assistants persuaded his housekeeper to let them have the key of his private studio, where there was an unfinished picture, according to Mariette that of *The Virgin with St. Sebastian and other Saints*, for the high altar of the Augustinian church at Antwerp. One of the young men, it is said Diepenbeck, was unfortunate enough to injure the painting, to the dismay of all, for it was a piece of flesh-painting, which no one of them could replace. Their only hope lay in Van Dyck, who repaired the injury. Rubens, however, discovered the alteration at once, but was generous enough to acknowledge the excellence of Van Dyck's work, and to allow it to remain as it was upon the picture.

Again, in March, 1620, the Father Superior of the Jesuits in Antwerp. François d' Aiguillon, entered into a contract with Rubens to supply a series of thirty-nine paintings for the new church of the Jesuits of Antwerp, in the designs for which Rubens had a large share. The Father Superior stipulated that all the sketches should be made in small by Rubens himself, but that they should be completed by Van Dyck, whom he named especially, and the other assistants, according as the subject or place demanded. Further, the Father Superior promised to Van Dyck that he should paint one of the pictures for the smaller altars in the church with his own hand.

To estimate the share due to Van Dyck, in any of the completed paintings by Rubens, is a task in which only a patient and careful student could hope to succeed.

Even M. Max Rooses of Antwerp, who has made a life-study of the life and work of Rubens, speaks with an uncertain note upon the subject.[1]

It is possible that the numerous studies of heads, so fine in character and expression, which are to be found in many collections, and seem in most cases to be the work of Van Dyck, were studies made by Van Dyck in the studio of Rubens, and utilized by his master in his great pictures. Among such studies may be reckoned the various sketches of a *Negro's Head*, the best and most striking of which is the splendid set on one canvas in the Royal Gallery at Brussels, where it ranks among the finest of the works attributed to Rubens. Some other important sketches of a negro are in the collection of the Earl of Derby.

Bellori narrates how Rubens perceived that Van Dyck was acquiring much skill in imitating his style, and was showing tendencies of a desire to become a rival, so that in order to divert him from this object he encouraged Van Dyck to paint portraits, and extolled his assistant so highly as a portrait-painter that many visitors to Rubens's studio were moved to have their portraits taken by Van Dyck. This has been construed into a proof of jealousy upon the part of Rubens, who is credited with dissatisfaction at the growing reputation of Van Dyck. There is no reason for such a suspicion. Rubens may have felt it inconvenient to have so advanced an assistant, who might wish to be a rival, but he can hardly have feared any serious competition. On the other hand, an artist of Rubens's age and experience could not have

[1] See on this subject "Rembrandt und Seine Zeitgenossen," by W. Bode (Leipzig, 1906).

failed to see that the genius of Van Dyck was to be found in the domain of portraiture, and was therefore justified in trying to steer the young painter into the proper course.

Although the special genius of Van Dyck for portraiture was displayed quite at the outset of his career, it was not likely that in this branch of art Van Dyck would at once strike out a path for himself, different from and independent of his contemporaries. Rubens had already established a fine tradition in portraiture, although his portraits, like those of Titian and Tintoretto, excel in the first place as paintings, and are only in a less degree dependent on their fidelity in transmitting a likeness or interpreting a character. Considering the close relations between Rubens and Van Dyck it is not surprising to find that many portraits which have been credited to Rubens, are in reality the work of his young and brilliant assistant. It is probable that Van Dyck was also influenced by the portraits painted by Cornelis de Vos, which are remarkable for many of the qualities shown in the earlier portraits by Van Dyck, though they have nothing of the grace and elegance which are usually associated with the name of Van Dyck. Many of the early portraits by Van Dyck can with difficulty be distinguished from those by De Vos, as, for instance, in the case of two portraits in the Museum at Antwerp which bear the name of De Vos but may be by Van Dyck. De Vos also seems to have been the originator of the family portrait, which theme Van Dyck subsequently developed with such conspicuous success.

The early portraits by Van Dyck are marked by a great simplicity of costume, especially in those of men, who wear for the most part plain black clothes, and a

Collection of] [*M. François Schollaert, Louvain*

M. VINCK

ruff folded in flat pleats. The heads are modelled in a marvellous way, showing that at the age of nineteen or twenty Van Dyck had mastered completely the most important side of the portrait-painter's art. It is on the head, and the character expressed therein, that the portrait depends entirely for its effect. This is particularly well shown in the famous portrait of Cornelis van der Geest, a noted amateur and patron of the arts at Antwerp, which is one of the most highly prized treasures of the National Gallery. In this the art of the portrait-painter seems to reach its highest point, and yet it is the work of a painter at the latest in his twenty-first year. With this portrait may be linked that of Jan Brueghel, the elder, in the Munich Gallery, remarkable for the fine modelling of the hand; and the double portrait of the painter Hans de Wael and his wife, also in the Munich Gallery.

In the portraits of ladies Van Dyck shows a closer affinity, perhaps due to the costume, to the portraits by Cornelis de Vos. The younger ladies are clad in rich dark brocade or figured silk dresses, open so as to show very rich bodices embroidered on a gold ground. They usually wear a circular ruff, pleated in stiff vertical folds, and rich lace cuffs at the wrists. Their hair is drawn back tightly from the forehead, and bound by a jewelled or richly ornamented cap or fillet at the back of their head. They wear rich bracelets, or gold chains round their waists, and have every appearance of health, riches, and prosperity. Two portraits of young Flemish ladies in the Liechtenstein Gallery at Vienna are good examples of this style of portrait. More sedate is the charming lady who sits in a large chair, in the portrait belonging to the

Earl of Denbigh at Newnham Paddox (erroneously called Lady Kynelmeeky). The composition is sometimes varied by the introduction of a child, this pleasing group being well shown in the *Lady and Child* in the Hermitage at St. Petersburg, sometimes known as *Suzanne Fourment and her daughter Catherine* (often attributed to Rubens), and the fascinating *Lady and Child* with the laughing baby in mauve silk, which belongs to Earl Brownlow at Ashridge. But in some of these portraits there is an Italian note, which must be alluded to hereafter.

Foremost among Van Dyck's friends was Frans Snyders, the animal-painter, whose delicate wistful face Van Dyck took a special pleasure in painting. Van Dyck painted him and his wife, Margaretha de Vos, together in one picture, now in the Cassel Gallery; also companion portraits of Snyders and his wife, which were formerly in the Orléans Collection, and are now separated, the portrait of Snyders finding a home in the collection of the Earl of Carlisle at Castle Howard, and that of his wife at Warwick Castle. A noble head of Snyders alone is in the Liechtenstein Gallery at Vienna. A beautiful family group of three heads in the Hermitage Gallery at St. Petersburg, called *Snyders and his Family*, perhaps represents Van Dyck's friend, Jan Wildens, of whom he painted a fine head, now in the Gallery at Cassel. A group in the collection of Lord Barnard at Raby Castle, called *Snyders and his Wife*, probably represents one or other of the painters De Vos and his wife, and may be the work of Cornelis de Vos.

Among the various commissions which Rubens was wont to receive from the Regents, the Archduke Albert and Isabella Clara Eugenia, were equestrian portraits

Collection of] [*the Earl Brownlow*

LADY AND CHILD

in the manner of an apotheosis of Isabella's father and grandfather, Philip II of Spain and the Emperor Charles V. A portrait of this description representing Philip II is among the pictures by Rubens at Windsor Castle. Another of these, that of Charles V on a white horse with the eagle of fame above him was clearly inspired by Titian and painted by Van Dyck: it is now in the Uffizi Gallery at Florence.

CHAPTER III

Portraits of Van Dyck by Himself—The Earl and Countess of Arundel—Van Dyck leaves Rubens—First Visit to England—Return to Antwerp and Departure for Italy—Arrival at Genoa —Visit to Rome, Florence, and Venice

VAN DYCK had now grown his wings, and was ready to fly. Precocity had given place to adolescent maturity. At the age of twenty-one the painter is ready to take his place among the great artists of the world. It is easy to form a picture of the youthful Van Dyck's appearance at this age, since throughout life he was his own model or sitter on several occasions. In the gallery of the Academy at Vienna there is a portrait of a youth, evidently by Van Dyck, in which his own features can be discerned. A fresh and delicate face, well-formed features, the nose and chin well-shaped, the mouth somewhat sensuous, though obstinate in character, light chestnut-coloured hair falling in waving clusters over his forehead and about his ears, a suggestion of a feminine rather than a virile type—such are the general characteristics of the face, which alter but little during life. He was short of stature, and of slender figure. His hand was long and sensitive, with straight fingers almost parallel to each other, a hand which it is easy to recognize in many of his portraits. The lack of virility is further shown by the slow growth of the hair on his face, for even at twenty-one

his cheeks appear as smooth as those of a boy of sixteen. His own portrait can be recognized, according to M. Hymans, in a series of sketches, representing a youth playing on a flute in the Prado Gallery at Madrid. The portrait is more clearly defined in similar paintings of a year or two later, belonging to the Duke of Grafton and the Duke of Devonshire, in the Hermitage at St. Petersburg, and in other collections, a smaller version of which is in the National Gallery, and in the portrait of himself in the Munich Gallery, where he appears already as the possessor of a golden chain of honour. The portraits throughout life bear out the painter's character, such as can be learnt from his life and works. Van Dyck betrays a nervous and obstinate disposition. He is ambitious, quick to learn, appropriate, and assimilate the ideas of others; never quite content with or confident in his own supreme genius for portrait-painting, ever ready to receive some new emotion in painting; indolent and luxurious in his life, but at the same time strongly individual, proud, and sensitive; quick to feel a slight or take offence, and careless of giving offence to others. With such feminine traits in his character, Van Dyck presents a strong contrast to his master, Rubens, and his other Flemish friends and contemporaries.

It was not likely that so uneasy a spirit would remain long in a position of inferiority or subordination. A suitable exit from Rubens's studio was provided for Van Dyck by an English lady, Alethea Talbot, wife of that Thomas, Earl of Arundel, who is renowned throughout the history of art as one of the greatest amateurs and art-patrons. Arundel was well known in the Netherlands, and had already had dealings with Rubens. He may

himself have noticed the young Van Dyck, but there is nothing to prove this. In June, 1620, the Countess of Arundel left England intending to take her two sons to Italy for their education. She arrived in Antwerp and made some stay there, in order that a double portrait of her husband and herself might be painted by the great Rubens. It is clear that Arundel did not accompany her, for on July 17 one of her suite writes to the earl from Antwerp (in Italian) and speaking of the Countess, sitting to Rubens, adds: "Van Dyck is always with Signor Rubens, and his works are beginning to be scarcely less esteemed than those of his master. He is a young man of one and twenty, with a father and mother in this city who are very rich, so that it is difficult for him to quit these parts, all the more because he sees the fortune which Rubens is enjoying."

The next piece of information comes from Sir Dudley Carleton, the friend and correspondent of Rubens, who seems to have commissioned Tobie Matthew, a well-known political agent, to obtain some painting by Van Dyck. Matthew writes to Carleton from Antwerp on November 25, 1620, saying:

"Your Lordship will have heard how Van Dike his famous Allievo is gone into England, and that the Kinge hath given him a Pension of £100 per annum. I doubt he will have carried the desseigne of this piece into England; and if he have, I durst lay my payre of hands to a payre of gloves, that he will make a much better Piece than this is for halfe the money that he asks. Perhaps I am deceaved; but I thought it fitt to tell your Lordship playnly all that I knowe, or feare in this; though I doubt not but your Lordship will dexterously governe the

knowledge of it, for else this fellow will flye upon me. Yet please your selfe, for I am at a poynt."

It is evident from Matthew's letter that "this fellow," even at the age of twenty-one, was by no means an easy person to deal with.

The visit to England was, however, but a short one, and it is uncertain how Van Dyck was employed. James I, was not a connoisseur of painting, like his sons Henry and Charles, but he liked having his portrait painted, and distributed the likeness of the royal Solomon broadcast. When Van Dyck came to England James had lately lost his royal consort. It is certain that at some time or another Van Dyck painted for the King of England full-lengths of James I, Queen Anne, and Henry, Prince of Wales, all of them copies from whole-length portraits by Paul Van Somer. The original portraits, with the copies by Van Dyck, still remain in the royal collection. It may have been for these services that Van Dyck received payment from the King by an order dated February 16, 1620-1, to pay

> "To Anthony Vandike the some of one hundred pounds by way of reward for speciall service by him performed for his Matie without accompt imprest or other charge to be sett upon him for the same or for anie part thereof."

Twelve days later, on February 28, a pass was issued,

> "for Anthonie Van Dyck, gent, his Maties servaunt to travaile for 8 months he havinge obtayned his Maties leave in that behalf as was sygnified by the E. of Arundell."

Nothing more is known of Van Dyck's first visit to England. He probably painted the portrait of his patron, the Earl of Arundel, perhaps the noble seated portrait now in the collection of the Duke of Sutherland at Stafford House. Van Dyck may have been disappointed at the employment given him by the King. He seems to have insisted upon having his pension of £100 paid down to him at once, and in its entirety. Probably in his desire to emulate the fame and fortune of Rubens, he informed Arundel of his wish to follow in his master's footsteps and complete his education as a painter in Italy. Arundel may have on the strength of this obtained the King's leave for Van Dyck to be absent for eight months, and furthermore an advance of the painter's whole pension for the year. It would seem under any circumstances that the King expected him to return.

Van Dyck returned to his native city of Antwerp as the servant of a king, and it is improbable that he resumed his place in the studio of Rubens. A proof of his intimacy with Rubens and his household is shown by the remarkable portrait which Van Dyck painted of Rubens's first wife, Isabella Brant, which is now in the Hermitage Gallery at St. Petersburg. This portrait contains also a view of the great arch and portico which formed the approach to the house of Rubens through the garden. Scandal has not hesitated to suggest, on the slightest possible grounds, that the charming young painter seemed to Rubens to be too much of an attraction to the lively Isabella, and that for that reason Rubens did his best to hasten the projected journey of Van Dyck to Italy.

The eight months' leave accorded to Van Dyck by

James I had actually expired before the painter really set forth upon his travels. Rubens was himself about to start, if he had not already done so, for that journey to Paris which resulted in the famous series of paintings done for Queen Marie de' Medici in the Palais de Luxembourg. The two painters parted on affectionate terms. Van Dyck painted a portrait of himself and Rubens together, which he presented to his master, in addition to the portrait of Isabella Brant and other paintings from his hand. Rubens in return is said to have given to Van Dyck the best horse in his stables, and Rubens was no mean judge of horses.

On October 3, 1621, Van Dyck left Antwerp in company with Cavaliere Giovanni Battista Nani, a Venetian by birth and a friend of Rubens. They spent a few days at Brussels, and thence proceeded to Genoa, where they arrived on November 21 following. Genoa ranked with Venice and Antwerp among the great maritime centres of commercial activity. Among the Flemish artists who had settled in Genoa were two brothers, Lucas and Cornelis de Wael, sons of the painter, Hans de Wael, and Gertruyt de Jode, the friends with whom Van Dyck had been so intimate in his youth. His early comrade, Jan Brueghel, the younger, either accompanied Van Dyck to Genoa, or was already residing there when he arrived. Rubens had spent some time at Genoa about twenty years before, and the memory of his presence there would insure a hearty welcome to one so strongly recommended by Rubens as Van Dyck.

Among his compatriots, therefore, Van Dyck would feel himself to be no stranger in Italy. His mind was already full of the wondrous creations of Titian and

Paolo Veronese, which he had seen in the house of Rubens. His impressionable nature lent itself readily to the influence of Italy and Italian art. The patricians and merchant princes of Genoa provided in their palaces plenty of material for the youthful artist to study and admire.

Although it was the ambition of Van Dyck to excel as a painter of history, and the journey to Italy was undertaken with this object, it may be imagined with reason that it was by portrait painting that he obtained the ways and means for prosecuting his travels and his studies. During his first short stay at Genoa he probably painted some of those portraits of his fellow-countrymen, which combine the true and unmistakable manner of the Flemish school with something of the noble dignity and rich colouring of the Italians. It is possible that some of the portraits alluded to in a previous chapter may have been done in Genoa, such as the portrait of a lady, belonging to the Earl of Denbigh, and the lady and child, belonging to Earl Brownlow, for the latter picture was purchased in Genoa by Sir Abraham Hume. They may be compared with the two large and important portraits, said to be those of one Bartolommeo Giustiniani and his wife, with whom Van Dyck is said to have lodged on his first arrival at Genoa. These two portraits were brought from Genoa with others in 1828 by Mr. Andrew Wilson, and passed into the collection of Sir Robert Peel, and eventually into the Berlin Gallery.

Before entering into any further inquiry as to the paintings excuted by Van Dyck at Genoa and elsewhere in Italy, it will be of assistance to try to trace his actual wanderings. There has been, and is still, some consider-

able difference of opinion as to the exact sequence of Van Dyck's travels. They would seem to have been traced, with some degree of certainty, by Cavaliere Mario Menotti, although his conclusions are not entirely in consonance with those handed down by Bellori and writers of an earlier date.

According to Cavaliere Menotti, Van Dyck would appear to have left Genoa in February, 1622, and gone by sea to Civitá Vecchia on his way to Rome. The Eternal City, *Urbs* as it was known to fame, was still the goal for artists of every description. Van Dyck, however, like his master, resisted the temptation to waste his time in academical studies from Raphael and Michelangelo. Rome, therefore afforded him but little attraction, and he soon left for Florence. At Florence he found an old friend of his boyhood, Justus Suttermans, who had been entered as a boy-pupil in the Guild of St. Luke at Antwerp on the same day as Van Dyck. Suttermans was now court painter to Ferdinand de' Medici, Grand Duke of Tuscany, for whom he painted a series of portraits of remarkable exellence, such as Van Dyck might have painted himself had his character been less impressionable, and less open to absorb the lessons derived from the studies of the great Venetian masters. Van Dyck painted a portrait of Suttermans, and afterwards etched it himself for the "Iconographie." At Florence, too, Van Dyck probably met a man, who had a strong and peculiar influence on him later on in life, namely, that strange Englishman, Sir Kenelm Digby, then on travels which lasted for some years. From Florence Van Dyck went to Bologna, where he was introduced to the great schools of the eclectic painters, and found in the

studied graces and elaborate artifices of Guido Reni and the Carracci much that was fascinating and stimulating to a would-be rival of Rubens. From Bologna he went to Venice, which may be imagined to be the goal that he most desired to reach. Here he found his former patroness, Alethea, Countess of Arundel, residing for the education of her two sons. Van Dyck was now in the home of Titian, Tintoretto, and Paolo Veronese, and the painter, who could pass through the Sistine Chapel or the Stanze of the Vatican unmoved, now spent several months in zealous and unremitting study of the paintings which had loomed so long and so largely on the horizon of his mind.

When finally he quitted Venice, he visited Mantua, and recalled to the court of the Gonzagas the splendid memory of Rubens and his residence with them. Though Van Dyck's stay at Mantua was short, he received from Ferdinand Gonzaga a rich chain of gold, which is shown in the portrait of himself now in the Royal Gallery at Munich already noticed. In the Palazzo Sauli-Visconti at Forlí there is a portrait of Marchesa Bulgarini of Mantua attributed to the hand of Van Dyck. From Mantua Van Dyck returned to Rome, which he reached early in 1623, perhaps at the wish of Cardinal Guido Bentivoglio, a member of the ruling family at Bologna, who had returned some two or three years since from several years' service as Papal legate in the Netherlands, and was a great admirer of Rubens and his school.

Rome was a perfect caravanserai of artists. The artists from the Netherlands had a social circle of their own, and they brought with them the habits of the north, the jovial and noisy good-fellowship of the tavern, the coarse

and careless relations with the female sex, and other social amenities, which assorted but ill with the venerable ruins of Imperial Rome, or the refined splendour of the Papal surroundings.

Van Dyck, as a Fleming, was welcomed as a new boon companion, but when they found that the elegant and languid youth, still beardless, with his fine clothes, a curled feather in his velvet cap, a gold chain round his neck, two or three servants in his train, looked down upon them as vulgar roisterers, and shunned the tavern for the palace, and the society of his compatriot artists for that of cardinals and princes, they turned on him, and partly from jealousy of his undoubted skill as a painter, partly from the undisguised contempt which this superior young man showed for their society, they determined to make life as unpleasant for him at Rome as possible, and succeeded in their object. The *pittor cavalleresco*, as they nicknamed him, is all very well as an elegant young popinjay; he can cringe to a cardinal, they said, and kiss the hand of a princess, but he can neither draw nor paint. In spite of all proofs to the contrary, such as the magnificent and famous portrait of Cardinal Bentivoglio, now in the Pitti Gallery at Florence, life at Rome was made intolerable to Van Dyck, and shaking off the dust of the Eternal City, he returned to Genoa, where he was more likely to be able to live and paint as he desired.

CHAPTER IV

The Chatsworth Sketch-Book—Influence of Titian—Early Paintings in Italy—St. Martin—Van Dyck at Venice, Rome, and Genoa —Cardinal Bentivoglio

IF it be difficult to trace with certainty the course of Van Dyck's travels in Italy, it is no less hard a task to establish with any degree of confidence both the nature and sequence of the paintings executed by him during his five years' stay. Fortunately a relic has been preserved which is of the greatest importance in any critical study of Van Dyck's work at this date. This is a sketch-book, obviously used by the painter in Italy, and containing very few original compositions, but chiefly his studies and reminiscences of the great Italian masters.

This little book was once in the possession of Sir Peter Lely, and, after passing through various hands and undergoing unexpected vicissitudes of ownership, it now remains in the collection of the Duke of Devonshire at Chatsworth. A companion volume, similar in size and full of drawings of a rather similar nature, reveals itself on inspection to be the work of Daniel van den Dyck, a painter and engraver of a later date and mediocre quality. The ascription of this second sketch-book to the great painter is an obvious *supercherie*, not necessarily to be traced to the said Van den Dyck himself.

The sketch-book is the most precious record of Van

Dyck's trend of thought at the time of his visit to Italy. It contains notes taken at Milan, Genoa, Rome, Venice, and elsewhere, and many of the paintings recorded by him remain to this day among the most famous masterpieces of painting. At Milan Van Dyck notes Leonardo da Vinci's *Last Supper* and *St. Anne* and Raphael's *Repose in Egypt*. At Rome he makes a few studies after Raphael, and others after the antique painting in the Aldobrandini palace known as *The Marriage of Alexander and Roxana*. He sketches at Rome, in 1621, the curious figures of the Persian envoy, the Englishman, Sir Robert Shirley, with his Circassian wife. He painted two fine portraits of these remarkable people which are now in the collection of Lord Leconfield at Petworth. He buys engravings by Albrecht Dürer and others, or sketches those he meets with in other collections. Giorgione, Sebastiano del Piombo, Pordenone, Paolo Veronese, and others claim his attention from time to time. He sketches figures from daily life in Venice. But it is Titian who dominates the whole sketch-book, *Pensieri di Titiano* occur throughout, the only painter at all coming near him in importance being Paolo Veronese. Titian at Genoa, Titian at Rome, Titian at Venice, it is always Titian at whose feet the young painter places himself in adoration.

On examining the later paintings by Van Dyck, especially those taken from sacred history, it is easily perceived to what an extent Van Dyck was indebted to these notes from Titian and Paolo Veronese for certain motives in his future work. In three cases the question is one of peculiar interest, as it refers to certain paintings which are usually ranked among the early and more youthful works of Van Dyck. One of the most important

of these is the great painting of *The Betrayal of Christ*, two separate versions of which exist in the Prado Gallery at Madrid, where it is known as *El Prendimiento*, and the other lately in the collection of Lord Methuen at Corsham, in addition to a brilliant preliminary sketch in the collection of Sir Francis Cook at Richmond. In the Chatsworth sketch-book there is a drawing of the same composition, which is stated to be after Titian. The sketch and the version at Madrid have both some points of resemblance, especially in its dramatic energy, to the interesting painting of *The Stoning of St. Stephen*, which Van Dyck painted for the Church of the Spaniards at Rome, whence it was removed to Spain by the well-known Godoy, Prince of the Peace, and at the dispersal of his collection passed into that of Lord Egerton of Tatton. The Corsham version of *The Betrayal* may be a later repetition, painted after Van Dyck's return to Antwerp. The Madrid version is usually reckoned to be the painting of the same subject which Rubens received as a present from Van Dyck before he left Antwerp for Italy, and which he valued so highly as to give it a special place of honour in his house. A further rendering of the same subject on the lines of the sketch-book drawing is preserved in a drawing at Weimar, which appears to be that etched by Pieter Soutman. The second painting to which the question refers is that of *Christ crowned with Thorns*, two versions of which exist, one in the Royal Gallery at Berlin, the other in the Prado Gallery at Madrid. This composition, which is full of passion and dramatic vigour, is certainly based on a similar composition by Titian. This is further borne out by the occurrence in the Chatsworth sketch-book of various transcripts from the figure of the

[*Saventhem Church*

ST. MARTIN DIVIDING HIS CLOAK

suffering Redeemer noted by Van Dyck as by Titian. This painting has always been reckoned among Van Dyck's youthful works.

The same observations may be made upon a painting which through a certain flavour of romance has become one of the most famous creations of Van Dyck and one of the most puzzling and oft-debated questions in his career. Until quite recent years a legend had been accepted that the handsome and impressionable young Van Dyck had on leaving Antwerp for Italy stopped at the village of Saventhem near Brussels, where he had become enamoured of a young maiden of great beauty called Anna van Ophem. So strong was his passion that he lingered there until Rubens sent messengers to extricate Van Dyck from these toils, and despatch him to Italy. Before leaving Saventhem, as the story goes, Van Dyck painted for the church there two pictures, one of *St. Martin dividing his Cloak*, the other a *Holy Family*, into which he introduced portraits of his fair charmer and her family. The latter picture was destroyed in 1672 by the French troops, but the former picture is still cherished by the village of Saventhem, where the pretty story remains a pious tradition that no person would dare to challenge. But modern criticism has destroyed its credibility. Apart from the fact now ascertained that Van Dyck left Antwerp in October, 1621, and arrived at Genoa some six or seven weeks later, documentary evidence connected with the commune of Saventhem has revealed that the paintings were commissioned at a much later date by Ferdinand de Boisschot, Comte d'Erps and Seigneur de Saventhem, a distinguished statesman and diplomat. The painting of *St. Martin* in itself presents

some interesting features in connection with Van Dyck's sojourn in Italy. As in the two previous cases there are at least two separate versions of this painting, one at Saventhem, the other, amplified and matured, in the Royal Collection at Windsor Castle, where it used to hang as the work of Rubens. A small painting which appears to be a preliminary sketch is in the collection of Captain Holford at Dorchester House. In all these pictures the graceful figure of the youthful saint is the same, with some slight variations in the attitude.

In the Chatsworth sketch-book there are some carefully finished studies from the crowded groups of horsemen and spectators in the great woodcut from the design of Titian, representing *Pharaoh overwhelmed in the Red Sea.* In one of these groups there occurs the figure of a young warrior on horseback, which corresponds so nearly to the figure of St. Martin, that it seems to be almost certainly the original motive for Van Dyck's celebrated picture. It is difficult to believe that the Saventhem painting was not an early work by Van Dyck, done in Italy, or on one of his return visits to Antwerp, and perhaps, forwarded to Ferdinand de Boisschot to celebrate his elevation from Seigneur to Baron de Saventhem in 1621, and his entry into the commune. The legend of Van Dyck's intimacy with the family of Van Ophem seems to be corroborated by a story that, in later years, when employed at Saventhem, the painter did fall in love with Isabella van Ophem, and offered to marry her, but was refused.

Resuming the survey of Van Dyck's life in Italy, he is found, after short visits to Genoa, Rome, Florence, and Bologna, established at Venice, and absorbed in the

study of Titian and Paolo Veronese. Van Dyck, as has already been stated, was the devoted servant and admirer of the Countess of Arundel. The Countess of Arundel, delayed a few months by the illness of her younger son, quitted Venice for England, and it is not improbable that Van Dyck followed in her train, travelling by Mantua and Milan to Turin, where the countess certainly was on January 4th, 1623. Tradition has recorded that Van Dyck was strongly pressed by the Countess of Arundel to accompany her to England, but that he refused to leave Italy. Although so near to Genoa, he seems to have returned at once to Rome. Perhaps his speedy return was accelerated by the interest in him shown by some of the high dignitaries of the Church, who belonged to the leading families of the country.

His chief patron was Cardinal Guido Bentivoglio, who had been Papal Legate in Flanders up to 1617. The portrait of Bentivoglio, which Van Dyck painted in 1623, now in the Pitti Palace at Florence, is the first which raises Van Dyck from the rank of mere first-rate painters to that in which artists stand apart, unapproachable in their own particular line of art. Seated in his high armchair, in his robes of scarlet and white rochet, his head turned in an attitude of expectant attention, the Cardinal is the very embodiment of the crafty Italian statesmen who were nurtured in the bosom of the Roman Church.

Cardinal Barberini (afterwards Pope Urban VIII) is said to have sat for his portrait to Van Dyck, and various members of the Odescalchi, Colonna, and other princely families. Portrait-painting was, however, not in such great demand at Rome as large paintings of sacred

subjects, or of mythology and classical history, in which Van Dyck could only compete on equal grounds with other artists in the Holy City. Allusion has already been made to the *Stoning of St. Stephen*, painted by him for the Spanish Church at Rome, and to the portraits of Sir Robert Shirley and his wife. Careful research would doubtless reveal the existence of other paintings by Van Dyck at Rome belonging to the Roman period of his career; but several paintings which bear his name at present at Rome, Florence, Lucca, and elsewhere in Italy have to be regarded with great suspicion. Van Dyck, especially after his stay at Genoa, found many imitators. At Rome he met and painted his fellow-countryman, the sculptor François Duquesnoy, known as Fiammingo, a portrait which now belongs to the King of the Belgians. One note of Van Dyck's sojourn in Rome is found in his dedication of an engraving by Lucas Vorsterman, made in later years from a painting of *The Dead Christ on the Knees of his Mother*, to George Gage, a political agent sent by James I to Rome to negotiate the marriage between Charles, Prince of Wales, and the Infanta of Spain: "mutuæ consuetudinis olim in Urbe contractæ" are the words in which Van Dyck recalls their friendship. The intrigues, as stated before, of his brother-artists drove Van Dyck from Rome; and he returned to Genoa, where he was among friends, and where he settled, as it would appear, for a residence of some four years.

Few actual details can be ascertained of the second sojourn of Van Dyck in Genoa. He appeared to have lived with or near the brothers De Wael, in a house looking upon the sea. Among the Flemish residents from

Antwerp was a rich merchant, Lucas van Uffel, an ardent and generous patron of the arts. Up to the end of the last century the descendants of Van Uffel preserved a number of letters that passed between Van Uffel and Cornelis de Wael, in which Van Dyck was frequently mentioned. These have unfortunately disappeared. Van Dyck has, however, immortalized Van Uffel in the admirable portrait of him which is in the collection of the Duke of Sutherland at Stafford House, and perhaps again in the fine portrait of a man with his hand on a stick, in the gallery at Brunswick. Van Dyck further inscribed to his friend Van Uffel his etching of *Titian and his Mistress*, as a special tribute "in segno d'affectione et inclinatione amorevole."

Another important record of Van Dyck's life at Genoa has also disappeared, though both this and the letters of Van Uffel may possibly be recovered. Among the artists at Genoa was Giambattista Paggi, a friend and correspondent of Rubens, with whom Van Dyck was on particularly friendly terms. Letters were exchanged between the two painters until the death of Paggi in 1627, when the letters passed into the possession of Stefano Magnasco, another painter, after which all trace of them is lost.

Everything pointed to a splendid and honourable position for Van Dyck at Genoa. He made good use of it. Retaining throughout life his aspirations to succeed as a painter of history, to be the rival of Titian and Rubens, he now gave fair play to his own supreme and unrivalled genius, and produced that series of portraits of the Genoese nobility, which not only rank among the finest paintings in the world, but also form in themselves one

of the landmarks in the history of painting, certainly in that of portraiture. To show how great was his industry, it is recorded by the painter, Carlo Giuseppe Ratti, in his "Istruzione di quanto può vedersi di più bello in Genova," published in 1780, that there then existed in the palaces of the Genoese nobles and the churches at Genoa no fewer than ninety-nine paintings by Van Dyck, of which seventy-two were portraits.

CHAPTER V

Portraits by Van Dyck at Genoa—Brignole-Sala, Spinola, Imperiale —Doubtful Portraits—Other Paintings by Van Dyck at Genoa —Visit to Palermo—Sofonisba Anguissola

A STUDENT considering the paintings of Van Dyck at Genoa can hardly help turning his mind in the first place to the magnificent series of portraits alluded to. It is difficult to find language in which to describe the effect produced by this wonderful series of paintings. Van Dyck has shown himself in his earlier portraits to be not only a complete master of construction and modelling when painting a head, but also a keen and incisive interpreter of character. On arriving in Italy he blended his vigorous Flemish style with the suave dignity of the Italians. But now at Genoa he at once entrances the world with a series of portraits which are not only graceful and sympathetic in themselves, but are thoroughly imbued with the character of their subjects, the circumstances of their lives, and the atmosphere by which they were surrounded. Not even Rubens, Rembrandt, or Velazquez could have so completely surrendered their individuality to the interpretation of a social atmosphere so different from that in which they had been nurtured. From the Genoese portraits of Van Dyck date a whole class of portraits in every country in Europe, and the effect of them is still felt at the very close of the nineteenth century.

Taking the portraits as they come, the most familiar to those who visit Genoa are those of the Brignole-Sala family, in their palace, which is now public property and known as the Palazzo Rosso. On a majestic white horse, the oil-sketch of which is in the collection of Earl Brownlow at Ashridge, there rides the young Marchese Anton Giulio Brignole-Sala, clad in plain black, with a simple white collar, like the Spanish *golilla*. He is bareheaded, with rich dark hair, slight moustache, with that wistful look of melancholy in the eyes which is so characteristic of Van Dyck and his works. In his hand the beautiful young cavalier holds his black plumed hat, saluting the spectator with a noble dignity, such as is the appanage of high birth and breeding alone.

Turning from him, the eye encounters the graceful figure of his wife, Paola Adorno, pacing slowly through the colonnade of her palace, clad in heavy blue robes, weighty with gold embroidery, her little head almost overwhelmed by the great gold-edged ruff, her hand falling easily by her side, as she turns to look at the spectator before passing on her way. Nothing could be more simple and unaffected, more aristocratic and more dignified. The same fair Marchesa Brignole-Sala is depicted in a very similar portrait, belonging to the Duke of Abercorn at Hampden House in London. Here the lovely Paola stands in the same attitude, but the colonnade has been replaced by a plain background with a curtain drawn athwart it. The difference in the background serves to enhance the value of her splendid robes, which are now white and gold, while her left hand, no longer idle, draws back a fold of the silk, and breaks the surface into one of coruscating sheen. In the portrait

[*Palazzo Rosso, Genoa*

ANTON GIULIO, MARCHESE DI BRIGNOLE-SALA

at Genoa the lady is not only dignified but vivacious; in that of the Duke of Abercorn her dignity is statuesque.

In the same palace, depicted with the same dignity and splendour, stands another lady, the Marchesa Geronima Brignole-Sala, in dark robes, with her daughter, a girl in white and gold, standing by her side. The lady only yields in beauty and interest to the fair Paola Adorno. Close by stands a youth in rich brocaded dress, a mere boy with a smooth face, the rich and tender lips of a child, but animated with all the fire and dignity of a mediæval *condottiere*. Another lady of the same family has been traced in the fine seated portrait of a lady with a child at Warwick Castle. Yet another member of the Brignole-Sala family is said to be depicted in the elegant and graceful man who leans against a pillar in the portrait belonging to Baron Franchetti at Venice, and who closely resembles the vigorous gentleman with the upturned moustaches in a fine portrait in the Liechtenstein Gallery at Vienna, which bears the date of 1624. The type of head, however, in these two portraits with its crisp reddish hair is hardly Italian, and certainly not one that would be expected to occur in the family of Brignole-Sala. They suggest a family of a more northern descent.

In the Palazzo Reale there is a portrait of the Marchesa Caterina Durazzo, which in pose, costume, and dignity approaches near to those of the Brignole-Sala family. The proud lady rests her graceful hand on the edge of a marble fountain, a motive to be handed down by Van Dyck and his followers through hundreds of repetitions. Caterina Durazzo was the wife of Gian Battista Adorno, the brother of Paola, and is represented again

in the Palazzo Durazzo, seated with her two sons. In this place also is the delightful portrait of a little boy in white dress, probably of the Durazzo family, known as *Il Putto Bianco.*

The great Genoese hero of this date was Ambrogio Spinola, the famous commander of the Spanish forces in the Netherlands. The Spinola family was one of the greatest in Genoa, second only and actual rivals to that of Doria. Van Dyck was busy with their portraits. He painted the illustrious general at full-length in armour, in the great portrait which passed from the Spinola family to that of Centurione, in whose palace it now hangs. A bust portrait of the great Spinola, admirably painted, is in the collection of the late M. Rodolphe Kann at Paris. By his wife, Giovanna Basadonna, Spinola had a son, Filippo, who was united in marriage to Geronima, daughter of Paolo Doria, procurator of the Republic. Van Dyck painted the young couple in their youthful beauty, but their portraits have been dispersed. That of Geronima has passed recently from the family of De Fornari, who inherited it, into the collection of M. Adolphe Thiem at San Remo. That of Filippo Spinola quitted Genoa early in the century, and may surely be discovered in the splendid young warrior, depicted in the portrait belonging to the Earl of Hopetoun, at Hopetoun House, near Edinburgh.

Ambrogio and Giovanna Spinola also had a beautiful daughter, Polissena, who found a husband in the proud Don Diego Filippo Gusman, Marchese di Legañez, ambassador from Philip IV of Spain to the Republic of Genoa. Van Dyck painted Polissena Spinola more than once; one of these portraits passed to Spain, and is now

Collection of] [*Captain Heywood-Lonsdale*

ANDREA SPINOLA

in the Prado Gallery at Madrid, another, more beautiful still, adorns the Galleria Doria in her native town. A portrait of Polissena and her husband together has disappeared, but a fine full-length portrait of the proud grandee, Legañez, is among the fine works by Van Dyck in the collection of Earl Cowper at Panshanger.

Another great family in Genoa was that of Lomellini, noteworthy among other things for the marriage of one Lomellini to the famous painter Sofonisba Anguissola. One of the finest groups of Van Dyck's Genoese period is that of the *Lomellini Family* in the National Gallery at Edinburgh, one of the paintings brought to England by Mr. Andrew Wilson, early in the nineteenth century. A certain family likeness with a bushy-haired young warrior in this group would lead one to believe that the graceful and elegant young man painted by Van Dyck in the Wallace Collection at Hertford House may be a member of the Lomellini family. Van Dyck painted the Doge Pallavicini and other members of that family, and also members of the Raggi family. One of the gracious ladies who sat to him for their portraits was Antonia Demarini, wife of the Doge Francesco Lercari. Her portrait at whole length is in the Palazzo Reale at Genoa, and another portrait of her has been seen by Cavaliere Menotti in the palace of the Marchesa Paola Imperiale Lercari at Modena. The family of Imperiale was as important as its name would seem to denote. The principal member of this family was Gian Vincenzo Imperiale, diplomat, admiral, and patron of the arts. Van Dyck painted more than one portrait of this eminent Genoese citizen and his family. One which remains, that of Gian Vincenzo, is now in the collection

of his descendant, the Marchese Cesare Imperiale at his villa of Albero d'Oro in Tenalba near Genoa. The great man is seated in his chair, with a view of the sea and ships in the background. The picture is dated 1625, and his age is stated to be forty-four.

A superb and gorgeous portrait, stated to be that of Andrea Spinola, is now the property of Captain Heywood-Lonsdale at Shavington in Shropshire. Andrea Spinola, who was Doge of Genoa in 1629, sits in a chair immersed in a robe of the richest scarlet.

Van Dyck, in spite of his unparalleled success as a portrait-painter, still maintained the object before him, that of becoming one of the great decorative historical painters of the world. Where Rubens had succeeded, he was determined to succeed as well. So on his first arrival at Genoa, Van Dyck appears to have busied himself with a number of mythological and classical subjects, such as were suited to the gayer and more mundane character of art-patrons in the south. Some of these are little more than repetitions of Rubens, such as Van Dyck made at Antwerp before leaving Italy; but those done at Genoa have an Italian note in them. Take, for instance, the *Drunken Silenus* in the Museum at Brussels, and the early painting of the same subject by Van Dyck in the Royal Gallery at Dresden. Both are mere transcripts from Rubens: but whereas the Dresden picture is Rubens and little else, in the Brussels picture there is introduced a group of a satyr embracing a nymph, which recalls at once some pictures of a kindred subject in the Imperial Gallery at Vienna formerly attributed to Giorgione, and also a similar picture at Hampton Court. In the Chatsworth sketch-book Van

Collection of] [*the Earl Spencer, K.G.*

DAEDALUS AND ICARUS

Dyck has drawn one of these pictures, the so-called *Bravo*, so that it is probable that he was acquainted with some or all of the others. This *Drunken Silenus*, and also *The Crucifixion of St. Peter*, also in the Royal Gallery at Brussels, another Italianized Rubens, have been well described by Eugène Fromentin as "du Jordaens délicat et presque poétique, c'est-à-dire du Rubens conservé dans sa noblesse et raffiné par une main plus curieuse."

Bacchanalian subjects were also tried by Van Dyck; and, though few paintings of this description can be identified with safety, there are several drawings of such subjects as *The Education of Bacchus*, *The Triumph of Cupid*, which show how much engrossed Van Dyck was with this style of composition. Van Dyck was, however, never really at his ease in the treatment of such subjects. Rubens, as a true Fleming, revelled in them; but through an over-vigorous and truthful rendering made them for the most part coarse and repulsive, at all events to the modern taste. Van Dyck shrinks, almost like a woman, from the unblushing nakedness in which Rubens delighted. His treatment of the nude is sensitive, tender, voluptuous, but never coarse. The models chosen by him, male and female, are nearer to the fauns and nymphs of a pagan art than to the human realities of the north. His plastic sense is remarkable, and with a little imagination he might be called the Donatello of painting. In some paintings he would seem to have taken his own figure as a model, and it is possible to trace his graceful adolescence of face and body in such paintings as the *Paris* in the Wallace Collection at Hertford House, and the *Daedalus and Icarus* in the

collection of Earl Spencer at Althorp. The latter subject was repeated by Van Dyck more than once.

During the three or four years in which Van Dyck was working at Genoa, he was busily occupied as well with pictures of a sacred nature for the service of the church. In this class of picture the influence of Titian was paramount, to the exclusion even for a time of that of Rubens. The Chatsworth sketch-book is full of notes from the Holy Families and other sacred subjects by Titian. The type of head with which Titian invested the Redeemer, that, for instance, of the *Tribute Money* in the Royal Gallery at Dresden, impressed Van Dyck by its grand and simple melancholy. Over and over again Van Dyck dwells on this wonderful presentment of Christ. He reproduces it, and even adds a melancholy grace of his own in such paintings as *The Redeemer with the Cross*, in the Palazzo Rosso at Genoa; the *Christ and the Tribute Money*, in the Palazzo Bianco, also at Genoa; and the *Christ healing the Paralytic*, in the Royal Collection at Buckingham Palace, a later version of which is in the Royal Gallery at Munich.

Titian, too, pervades the many beautiful renderings of *The Virgin and Child* or *The Holy Family* which Van Dyck painted, and which may be attributed to the period of his residence in Italy. Correggio sometimes asserts himself, as in the tender and delicate *Virgin and Child with St. Catherine*, in the collection of the Duke of Westminster at Grosvenor House, which may be compared with the beautiful early painting by Correggio of a similar subject at Hampton Court, and with the *Madonna and Child* by Correggio in the Estense Gallery at Modena. Unlike Rubens, Van Dyck was as careful

[*Brera Gallery, Milan*

THE VIRGIN AND CHILD WITH ST. ANTHONY OF PADUA

in his selection of a model for the Virgin Mother as Titian or Raphael, and the model, once selected, was further idealized by the painter. No Italian painter ever depicted the Virgin more suave and beautiful than Van Dyck did in such paintings as *The Holy Family*, *The Mystic Marriage of St. Catherine*, in the Royal Collection at Buckingham Palace; the touching *Vision of St. Anthony of Padua*, in the Brera Gallery at Milan; the *Virgin and Child* in the Schönborn Gallery at Vienna; the passionate and triumphant *Virgin and Child*, so often repeated, in the collection of the Earl of Ellesmere at Bridgewater House, in the Liechtenstein Gallery at Vienna, and in the Palazzo Bianco at Genoa; and in the *Virgin and Child with St. John the Baptist, St. Mary Magdalene, and King David*, of which separate versions exist in the Louvre and the Royal Gallery at Berlin. An interesting point may be noted with regard to the last painting. When in Rome, Van Dyck sketched among other works of Titian the picture of *The Education of Cupid* in the Galleria Borghese. At all times the exquisite flesh-painting of Titian seems to have stirred Van Dyck's heart to its depths, and on this occasion he has written in the Chatsworth sketch-book below the figure of the nymph in Titian's picture, whose breast is exposed, "quel admirabil petto." This beautiful bosom has been reproduced by Van Dyck in the figure of St. Mary Magdalene, the passionate penitent of the painting in question.

A model somewhat less attractive will be found in *The Holy Family with St. Elizabeth*, in the Royal Gallery at Turin, and the often-repeated *Virgin and Child to whom St. John the Baptist offers a Scroll*, in the Royal Gallery at Munich. This same model served for his

great painting of *The Repose in Egypt, with a Dance of Angels.* The original painting of this subject, one of the most charming of Van Dyck's composition, is probably that in the Pitti Palace at Florence, or one of the repetitions in the collection of Lord Ashburton, or formerly in the collection of M. Boyer d'Aguilles at Aix.

In his larger sacred compositions Van Dyck adheres more to the scheme of Rubens. At an early period of his residence in Italy he painted afresh the subject of *St. Sebastian bound to a Tree,* a painting of which versions exist in the Royal Gallery at Munich and the National Gallery of Edinburgh, the latter picture having been imported from Genoa. Van Dyck shows himself a better master of composition here than in his early painting of the same subject. Now he is able to give space and atmosphere. The saint, modelled from a beautiful Italian youth, dominates the composition; while the general decorative effect is enhanced by an audacious droop of a scarlet banner, borne by a rider on the right of the spectator, which falls athwart the composition, just as a scarlet or crimson curtain does in some of his larger portraits.

Van Dyck returns to St. Sebastian again in a painting representing *St. Sebastian with Angels removing the Arrows from his Wounds,* a pathetic subject often repeated by Van Dyck, but which was originally adapted from Titian, since there is a sketch of the subject in the Chatsworth sketch-book. Van Dyck also began in Italy to paint those representations of *Christ on the Cross* which occur in many collections throughout Europe, and for which he was specially qualified by temperament as well as by artistic skill.

One painting, which can hardly be attributed to any

[*Fine Arts Museum, Antwerp*

THE CRUCIFIXION

period but that of his residence in Italy, is the great *Holy Trinity* in the Esterhazy Collection in the Academy at Buda Pest. The treatment is peculiar. Jesus Christ and the Almighty are seated on the clouds, the former on the right, the latter on the left of the globe, which is surmounted by the Cross, above which floats the Holy Spirit in the form of a dove. The whole group is borne up by boy-angels above a rich landscape of a Giorgionesque character. Rubens has treated a similar subject, but not with such beauty or majesty. The feeling is thoroughly Italian, akin to that of Moretto of Brescia. The boy-angels are those of Titian, interpreted by Van Dyck. This painting must rank with *The Repose in Egypt* among the most important works of the Flemish School.

It would seem that Van Dyck sent out from Genoa many paintings of this character. Philip IV of Spain had not a few in the Escorial, which may have been despatched direct from Genoa. It is even said that Van Dyck had already forwarded paintings from Genoa to Antwerp before he decided to return to his native country.

This residence at Genoa was broken in 1624 by a journey to Palermo. Philibert Emmanuel of Savoy was then Viceroy of Sicily, grandson of Philip II of Spain, and nephew to Isabella Clara Eugenia, the Regent of the Netherlands. Van Dyck was sent for to Palermo to paint a portrait of the Viceroy. This journey is corroborated in a peculiarly interesting way by the Chatsworth sketch-book. Apart from a slight study of a witch at the stake (*una strega in Palermo*), the sketch-book contains a sketch from life of the famous woman-painter, Sofonisba Anguissola.

Sofonisba was no less than ninety-six years of age in 1624, and she thus formed a link with the best days of

Italian painting. Herself a painter of very great merit, she had late in life married one of the Lomellini family at Genoa, and had removed to Palermo, where Van Dyck met her. He sketched her portrait from the life on July 12, 1624, and notes how, even at her advanced age, when quite blind, she took a keen interest in painting, her memory still being good and clear. He adds that she gave him some good advice and told him some interesting details of her life, and that she only regretted that blindness prevented her from painting, since her hand was still strong and firm. A painting of Sofonisba, corresponding to the drawing, has lately been discovered in a mutilated condition at Palermo, and attributed with some probability to Van Dyck.

Van Dyck completed some portraits and other paintings at Palermo. In the church of S. Caterina there, there is a *Virgin and Child* by Van Dyck. The rather hard-featured Sicilian models, both of the mother and child, can be traced again in a *Holy Family* in the collection of the late M. Rodolphe Kann at Paris, in a *Holy Family* in the Palazzo Doria at Genoa, and in a picture representing *Charity* in the Royal Gallery at Turin. The patron-saint of Palermo, S. Rosalia, was painted by Van Dyck for the church of the Ospedale dei Sacerdoti there. Another painting of *S. Rosalia*, perhaps painted at Palermo, was formerly in the Vicar's Chapter-rooms in the Escorial. He was also engaged on a large painting for the Oratorio della Compagnia del Rosario, representing *The Virgin and Child with S. Domenico, S. Rosalia, and other Saints*, when an outbreak of the plague drove the painter back to Genoa: there he completed the picture and despatched it later on to Palermo, where it still remains.

[*Fine Arts Museum, Antwerp*

THE LAMENTATION OVER CHRIST

CHAPTER VI

Other Portraits by Van Dyck at Genoa—Langlois, the De Waels—Return to Antwerp—Death of his Sister Cornelia—Van Dyck makes his Will

THE city of Genoa was one of the busiest in Europe. As one of the chief ports on the Mediterranean, it shared with Venice and Antwerp a position not unlike that of Liverpool and Hamburg in the nineteenth century. From north and from south traders with their wares and merchandise crossed the quays at Genoa. Living as he did near the shore, among the foreign colony, Van Dyck met and made friends with many of the foreigners who resided in or passed through Genoa. One Lumagne, a banker from Lyons, who was established at Genoa, was painted by Van Dyck in one of the fine portraits which found their way to the Hermitage Collection at St. Petersburg. The dark Venetian colouring, which characterizes the remarkable portrait of a *Man with an Arch-Lute, or Theorbo*, in the Prado Gallery at Madrid, and the portrait of *Leclerc* in the collection of Earl Brownlow at Ashridge, would seem to indicate that they were painted in Italy and perhaps during Van Dyck's residence at Genoa. A further acquaintance with Van Dyck's friends at Genoa would probably lead to the identification of the fine portrait of a man known as

A Senator of Antwerp, in the collection of the Duke of Portland at Welbeck Abbey.

Some interesting individuals crossed the path of Van Dyck at Genoa. One of these was the engraver and printseller from Paris, François Langlois of Chartres, who may be presumed to have arrived at Genoa with the purpose of promoting his trade as a printseller. The portrait of Langlois is one of the most curious and interesting among the works of Van Dyck. It represents a jovial man of some forty years old in the dress of a Savoyard peasant.

Among the painters employed at the moment in Genoa was Orazio Gentileschi, an academical painter highly esteemed in his day, but better known perhaps as the father of the fair Artemisia, who handled the brush as well as, if not better than, her father. Gentileschi had been employed at Turin, and was at Genoa when Van Dyck was there. A fine drawing of Gentileschi by Van Dyck is in the Print Room at the British Museum; but this, according to the inscription, was done at a later date, for Gentileschi was called to the court of Charles I and employed on similar errands to Lanier. Van Dyck met him again in England, drew him as "Horatius Gientileschi pictor celeberrimus apud Mag: Britt: R.," and had the portrait engraved for the "Iconographie."

Van Dyck painted his two friends, Lucas and Cornelis de Wael, in a double portrait, the two brothers being agreeably posed in a natural and easy position, one sitting, the other standing. The younger brother, Cornelis, remained to the end of his life in Genoa. He was a versatile painter, though hardly a great one, and battle-pieces, sea-fights, peasant-scenes, sacred subjects, historical

Collection of] [*W. Garnett, Esq.*

FRANÇOIS LANGLOIS *DIT* CIARTRES

pageants, all on a small scale, came readily from his brush. Lucas de Wael returned to Antwerp, where he died in 1661.

Some doubt still remains as to the exact date at which Van Dyck quitted Genoa and returned to his native city of Antwerp, and also as to the reason which led him to do so. It has been asserted with confidence that he was back in Antwerp in 1625. The only evidences apparently for this statement are very fragmentary and untrustworthy. Vertue, the engraver, in his notebooks says that "amongst the Drawings collected and sold by Mr Jonathan Richardson senior was one sketch by Vandyck and a part of a letter subscribed by himself *Ant^o^ Van Dyck*, 16 *d'otto^b^* 1625, *Anversa*." This drawing and letter cannot at present be identified. Further, on a proof-impression of the portrait of Nicolas Rockox, burgomaster of Antwerp for the last time in 1625, engraved by Lucas Vorsterman after Van Dyck, is written *Anton Van Dyck pinxit* 1625.[1] On the other hand, the great portrait of Gian Vincenzo Imperiale at Genoa is dated 1625. There are more conclusive proofs, however, that Van Dyck did not return to Antwerp at any time in 1625, and the evidence from these may be sufficient to explain his decision to return home.[2]

Frans Van Dyck, the painter's father, died at Antwerp on December 1, 1622, a little more than a year after his

[1] According to M. Max Rooses the portrait of Rockox was painted at Antwerp in 1621 or 1622.

[2] Since this was written M. Max Rooses of Antwerp has produced some interesting evidence to show that Van Dyck returned to Antwerp at the time of his father's death, after which he went back to Italy; see "Van Dyck en Italie," by Max Rooses (Brussels, 1906).

son had left home for Italy. The family was wealthy, and there must have been a considerable property to divide in shares among his sons and daughters. This division may have been postponed during the absence of the second brother in Italy, but in 1624 some steps were taken in Antwerp to settle the matter. Van Dyck's eldest sister was married to Adriaen Diercx, a notary at Antwerp, who wrote to the magistrate on September 27, 1624, to the effect that "Anthoni Van Dyck" was of full age, but abroad, and had said that anybody might settle his affairs for him. Matters, however, still remained unsettled, for on December 12, 1625, his brothers and sisters had to certify that their brother was still abroad.

It may be conjectured that the family put some pressure upon the painter to return to Antwerp and settle the family affairs, which must have caused them considerable inconvenience while unsettled. Van Dyck, on the other hand, was unwilling to leave his comfortable home and lucrative practice at Genoa for the uncertain prospect of employment at Antwerp under the shadow of Rubens. There is no actual record of him during 1626, so that it was during this year that he probably started on his homeward journey. Passing by Turin, he seems to have traversed the Mont Cenis pass, for at the little town of St. Jean de Maurienne, on the northern side of the pass in Savoy, he seems to have been taken ill and hospitably entertained by a family of the name of Borelly. In return for their kindness he painted a portrait of their little daughter. Thence he passed by Aix, where he spent some little time in the society of the great scholar Nicolas Peiresc, one of the leading citizens there. Peiresc was a great friend of Rubens, and was naturally

[*Ryksmuseum, Amsterdam*

FRANS VAN DER BORCHT

interested in his friend's brilliant young pupil. Van Dyck drew his portrait and had it engraved for the "Iconographie." In some letters which have been preserved from Peiresc to a young painter of Antwerp, Adriaen de Vries, Peiresc speaks highly of Van Dyck and his general accomplishments.

After this all trace is lost of Van Dyck for some time. It has been said that he visited Paris, but this statement is based upon the portrait of François Langlois, which, as has been said before, was assuredly painted in Italy. He probably went straight to Antwerp to settle his affairs, and the tradition of the neglect and want of employment which welcomed him on his return to his native city may, if true, be attributed to this time.

There seems to be good reason for crediting the tradition that Van Dyck at this time paid a second visit to England, though no conclusive evidence can be produced to prove such an event. Among the foreign artists resident in London was an Antwerp painter, George (or Joris) Geldorp, a friend and contemporary of Van Dyck. Tradition narrates that Van Dyck came to England and stayed with Geldorp at his house in Drury Lane, but returned to Antwerp, as he met with no encouragement, the court favour being monopolized by Daniel Mytens. This visit to England seems to be further accounted for and corroborated by the following extract from the notebooks of Vertue, the engraver:

Mr Remy has many times said that the Duke of Buckingham that was Embassador to France in King Charles the first Time being recall'd from France came by the way of Flanders, where he meet with Vandyke the Painter & had his Picture drawn by him, which he brought over & showd the King which

the King liked very well and order'd Vandyke to be sent for over to come and draw the Queen's Picture, which the King shew'd to Mytens who was then Painter to the King. He told the King it was very well and he was certainly a great master that had done it, upon which he beg leave of the King to let him retire into his country since now he had got a better painter to serve him. The King said, can't I imploy two ingenious men, but he insisted upon going adding that he had been abroad many years and wisht to retire that he might finish his days in his own Country & so retired to Utrecht the place of his nativity. Vandyke acquainted the King that he came over express to his Majesty but desir'd leave he might go back & settle his affairs & then he whould come over again and reside hear and so hee did.

The "Mr Remy" referred to was Van Dyck's pupil, Remigius van Leemput, and the story was told to Vertue by one Peeters, a painter, who had it from Van Leemput himself. Vertue further adds that he saw the portrait of Buckingham by Van Dyck "in the hands of Mr Bruce."

The next trace of Van Dyck's career is a fine portrait of a man, apparently that of Sir Balthasar Gerbier, in the Royal Picture Gallery at The Hague, which bears the date 1627. This portrait, both in pose and conception, and especially in the painting of the richly embroidered glove, resembles a fine portrait now in the collection of Mr. George Salting in London, which, after bearing various names, is now called for some reason *Prince d'Angri*. This title may perhaps be identical with that of Prince Tingry, one of the titles borne by the eldest son of the Duc de Luxembourg.

In the gallery of The Hague there also hangs a brilliant portrait of a lady, dated 1628, and known from engrav-

ings as that of one *Anna Wake* probably the wife of Lionel Wake, a merchant at Antwerp.

Van Dyck's sister Cornelia died in September, 1627, and was buried in the churchyard of the *Béguines* at Antwerp on the 18th of that month. It may be supposed that her brother was present at her death-bed. On March 3, 1628, Van Dyck made a will before a notary at Antwerp. He describes himself as "painter, bachelor, and in good health." He directs that his body should be buried in the churchyard of the *Béguines* near his sister. He makes his other two sisters, the *béguines*, Susanna and Isabella, his sole heirs, and after their death his property was to be divided, three-fourths going to the poor of Antwerp, and one-fourth to the convent of St. Michael. He makes a few legacies to charities, and provides for the support and welfare of Tanneken van Nijen, an old servant of himself and his dead father. At the same time his sisters Susanna and Isabella made wills, leaving their fortunes to the painter.

It is pleasing to think of the affection shown by Van Dyck to his sisters, and returned by them. His provision for their old servant is also a touching incident in his career. No mention is made of his brothers or of his sister Catharina, wife of the notary, Diercx. Frans Van Dyck, the eldest brother, and Catharina, make no show in the lives of Antoon or the other sisters. The youngest brother, Theodorus, as a priest, could hold no property, and the sister, Anna, as a Facontine nun, could not do so either, so that their omission can be accounted for.

Van Dyck was of a religious temperament. His febrile energy, impressionable nature, inexhaustible passion

for work, together with a sort of feminine mixture of obstinacy and indecision in his character, lead one to think that, had he not been a painter, he might have been a priest. He was clearly under the influence of the Jesuits from his youth. Now at the death-bed of his sister, and with his thoughts turned towards his own decease, he, in 1628, took the step of affiliating himself to the Company or Confraternity of Celibates, which had been formed under the rule of the Society of Jesus at Antwerp.

The moment was now more favourable for Van Dyck to establish himself in his native town. Rubens lost his wife, Isabella Brant, in 1626, and felt her death keenly. To distract himself he took to travelling, and became involved, through Balthasar Gerbier, in the political intrigues in which the Duke of Buckingham was trying to entangle Europe. The new diplomatic duties of Rubens took him away from Antwerp. As agent of the Regent Isabella he was sent in August, 1628, to Paris, and thence to Madrid. In the following year he was sent as agent for Philip IV of Spain back to the Netherlands, and thence to London, where he arrived in June, 1629; and it was not until July or August, 1630, that the great painter returned to his home at Antwerp.

It is a significant fact that the rise of Van Dyck to the first rank among the painters at Antwerp synchronizes with the departure of Rubens on this mission. There is, however, no cause for any suspicion that the friendly relations between Rubens and Van Dyck were at any time impaired. Two suns cannot shine in the same sky. On May 18, 1628, the brilliant James Hay, Earl of Carlisle, who had risen with Buckingham, through his

Collection of] [*Captain Holford*

CESARE ALESSANDRO SCAGLIA

good looks, in the favour of James I, visited Van Dyck in his house at Antwerp, and met Rubens there.

Van Dyck had now surmounted the most difficult ascent in his career. He had attained in painting a position of rivalry, if not actually of equality, to his great master, and his future success was assured. "Signor Antonio," as he called himself after his return from Italy, was a person of considerable importance in his own opinion, and he fully intended to occupy no inferior place in the estimation of others, be they princes, burghers, or his brother artists.

CHAPTER VII

Van Dyck's Sacred Paintings—Memorial to his Father—Paintings at Ghent, Termonde, Mechlin, and Courtray—The *Nood Gods*—Samson and Dalila—Secular Paintings

THE first important commission which Van Dyck received after his return to Antwerp was from the church of St. Augustine in that city, for which he executed a great painting of *St. Augustine in Ecstasy at a Vision of the Holy Trinity*. This work, for which the painter received 600 gulden, was completed in June, 1628. It cannot fail to impress and attract attention. The figures themselves suggest the influence of Guido Reni and the Bolognese School. But the whole picture belongs to Van Dyck.

While engaged on this picture, Van Dyck painted, as a gift on his part to the church, one of his numerous small pictures of *Christ on the Cross*. This is one of the most beautiful of Van Dyck's renderings of this subject, and is now in the Museum at Antwerp. In 1629 Van Dyck fulfilled a pious duty. His father, Frans Van Dyck, had, during his last illness, been attended by the Dominican nuns at Antwerp. On his death-bed, seven years before, he promised them in return for their care a painting by his son. Van Dyck painted for the church of the Dominican nuns a large composition, *Christ on the Cross between St. Dominic and St. Catherine of Siena*, a boy-angel being

seated on a stone at the foot of the cross holding a down-turned torch as an emblem of death. The object of the painting is distinctly stated in large letters on the stone:

NE PATRIS SVI MANIBVS TERRA GRAVIS ESSET HOC SAXVM CRVCI ADVOLVEBAT ET HVIC LOCO DONABAT ANTONIVS VAN DYCK.

The picture is now in the Museum at Antwerp. In this same year Van Dyck painted for his Confraternity of Celibates in the house of Jesuits an important composition representing *S. Rosalia crowned with a Wreath by the Infant Christ.* In 1630 Van Dyck painted a companion picture representing *The Mystic Marriage of the Blessed Herman Joseph*, and recalling in sentiment his exquisite earlier work, *The Virgin and Child with St. Anthony of Padua.* These two fine paintings, for which Van Dyck received 300 gulden and 150 gulden respectively, hung in the hall of the Jesuits until the suppression of the Order in 1776, when they were purchased for 3,500 florins and 8,000 florins apiece by the Empress Maria Theresa, and removed to Vienna, where they now form part of the wonderful collection of works by Van Dyck in the Imperial Gallery.

During the three or four years from 1628 to 1632 Van Dyck painted some other important pictures representing *The Crucifixion.* In 1630 he painted for the Confraternity of the Holy Cross in the church of St. Michel at Ghent a large *Crucifixion*, known from the action of a man in the foreground as *Le Christ à l'Eponge.* The figure of the Virgin recalls the ecstatic Madonnas of his Italian period. St. John in wonderment and grief places his hand on the Virgin's shoulder to support her in her agony. This action of St. John, when the picture was

engraved by Bolswert, was considered so irreverent that the engraver was forced to alter the composition on his plate, by a change in the position objected to.

Van Dyck's paintings of the Passion and Agony of the Saviour are rather direct, poignant appeals to the feelings of the spectator, than great decorative compositions, such as those of Tintoretto or Rubens. This is shown again in the *Crucifixion with St. Francis*, painted by Van Dyck for the church of Notre Dame at Termonde. In this the group of St. John, the Virgin and the Magdalene, the anachronistic figure of St. Francis, and the departing centurion, all pose to enhance the supreme tragedy of the Crucifixion; while the stormy sky, and the eclipsed sun (one of Van Dyck's special motives), unite to denote the dramatic terror of the moment.

In all the figures of the Crucified Christ, which Van Dyck painted with such frequency and such facility, the body of the Saviour is that of a robust and well-grown man in the full development of life and beauty. There is nothing ascetic, nothing emaciated, and the painter shrinks from the signs of blood and wounds, with which others have sought to stimulate the emotions of the spectator.

The commissions which now poured in upon Van Dyck proved a test of his creative powers. These were never strong at any time of his life, and his shortcomings in this respect were a fatal drawback to the success which he had always hoped to attain as a history-painter.

In early life he had, through his environment, looked to Rubens not only for inspiration, but for the actual details of his compositions. In Italy it was Titian, for there is hardly any painting of the Holy Family or the

Madonna in which the main motive of the composition is not taken from the great Venetian. He now harked back to Rubens. But the final note of the painting is, in all cases, Van Dyck's own, as, for instance, the great picture of *The Crucifixion* painted by Van Dyck at this time for the church of the Récollets at Mechlin, and now in the collegiate church of St. Rombaut in that town. Here the composition corresponds almost note for note with the mighty picture of the same subject by Rubens in the Museum at Antwerp.

A similar direct plagiarism from Rubens is to be found in the *Elevation of the Cross*, painted by Van Dyck in 1631 for the church of Notre Dame at Courtray. Here again the composition is taken, as it were, note for note from the famous *Elevation of the Cross* by Rubens in the cathedral at Antwerp, even down to the dog introduced by Rubens in the lower corner of the picture to balance his composition. So far as the actual painting is concerned, Rubens carries the day without difficulty.

Among other representations of the Crucifixion by Van Dyck is the painting now in the Museum at Lille, representing *Christ on the Cross with the Virgin and St. Mary Magdalene.* An interesting painting of *Christ on the Cross with the Virgin, St. John, and St. Mary Magdalene* is in the possession of Prior Park College at Bath. It is difficult to distinguish with any certainty among the numerous small pictures of *Christ on the Cross* attributed to Van Dyck in Italy, Germany, Belgium, and elsewhere, those which are undoubtedly the work of Van Dyck, such as that painted for the church of St. Augustine, and now in the Museum at Antwerp, those in the Royal Gallery at Munich, in the Palazzo Reale at Genoa,

in the Borghese Gallery at Rome, from others which may be merely imitations by his more skilful followers. Special notice may be taken, perhaps for its simple religious pathos, of *Christ on the Cross with St. Francis* in the Ryksmuseum at Amsterdam.

One incident in the Passion of our Saviour has been appropriated to a peculiar extent by Van Dyck. This is the *Lamentation over the Dead Body of Christ*, a subject known in Italy as the *Pietà*, and in Flanders by the expressive title of *Nood Gods*. Here Van Dyck shows some creative power, and an independence in composition not only of Rubens, but even of Titian. About 1629 Van Dyck painted for the high altar of the church in the *Béguinage* at Antwerp, the home of his sisters, a *Nood Gods*, which is now in the Museum at Antwerp.

The same subject is treated in a different way by Van Dyck in a large painting, of which two versions exist, one in the Royal Gallery at Berlin, the other in the Prado Gallery at Madrid, while another version is in the church of St. Egidius at Nuremberg. Van Dyck dedicated the engraving from this painting by Paulus Pontius to his sister Anna, the nun in the convent of the Facontines at Antwerp.

Even more dramatic in its treatment is the *Nood Gods* of the similar paintings in the Royal Gallery at Munich and in the Louvre.

The *Crucifixion* and the *Nood Gods* were probably the subjects for which demand was principally made upon Van Dyck's studio at Antwerp. Creation and composition not being Van Dyck's strong points, it is evident that he had recourse to constant repetitions, with slight variations, of the same paintings, as in the instances just

mentioned. It would appear also that he repeated and revised some of the compositions of his earlier years. It is to this period, therefore, that one may attribute the the version of *St. Martin dividing his Cloak* at Windsor Castle.

In the same way Van Dyck revised his earlier painting of *The Crowning with Thorns*, and produced the superior and more matured painting in the Prado Gallery at Madrid. Again, it is probable that he now revised his great painting of *The Betrayal of Christ*, and, by omitting the group of St. Peter and Malchus in the famous *Prendimiento* of Madrid, produced the more sedate but less dramatic version in the collection of Lord Methuen at Corsham. His various pictures of *St. Sebastian* were probably repeated often in his studio, the composition representing *Angels extracting Arrows from the Body of St. Sebastian* being of frequent occurrence in private collections. His painting, too, of *Charity*, a woman with a number of children about her, the original picture of which, painted in Italy, is in the Turin Gallery, was now revised and repeated in the various pictures to be found in private collections in England, such as those of Lord Methuen and the Earl of Lonsdale, and also in the Dulwich Gallery.

For paintings of *The Holy Family* there seems to have been less demand at Antwerp than in Italy. When the Italian influence was still paramount with him, he painted the exquisite *Repose in Egypt*, in the Royal Gallery at Munich, with its rich Titianesque background of trees. It will be seen hereafter that he repeated more than once *The Repose in Egypt, with a Dance of Angels.* One of the most important and characteristic paintings of this

class is *The Virgin and Child with two Donors*, now in the Louvre, which obviously belongs to the period of the great sacred compositions mentioned above, and forms a link with that side of Van Dyck's art which is more familiar and more remarkable in every way, his portraits.

In some compositions Van Dyck reveals the sense of poetry which pervades his work, even his portraits, and which is lacking in the work of Rubens. A painting representing *Time clipping the Wings of Love*, which was formerly in the collection of the Duke of Marlborough at Blenheim Palace, was purchased by the great portrait-painter, Sir John Millais, P.R.A., on account of the poetry which Millais found in the composition. Poetry, too, is worthily interpreted in the scene from Ariosto, in which Van Dyck depicted *Rinaldo in the Enchanted Garden of Armida.* Van Dyck painted more than one picture of this subject. The most pleasing is that which was commissioned by Endymion Porter for the King of England, to which allusion will be made later.

CHAPTER VIII

Portraits painted by Van Dyck at Antwerp—The Regent Isabella, De Moncada, and others—Marie Luigia de Tassis—Marie de' Medici

THE paintings of sacred history, mythology, romance, and other historical subjects enumerated in the last chapter, would suffice for the career of any ordinary painter, especially as the list does not pretend to be exhaustive. Van Dyck was no ordinary painter. His command of the technical side of his art was complete, and the facility and rapidity of his production have seldom, if ever, been equalled, taking into consideration the extremely high quality and finish of his work at this period. While striving with by no means unqualified success to outrival Rubens as a historical and decorative painter, Van Dyck was at the same time engaged upon that side of his art in which he without question reigned supreme, that of portrait-painting. A review of the portraits painted by Van Dyck during the five or six years which elapsed between his return from Italy and his removal to England makes it almost impossible to believe that the same man should have had time to paint these and the important large pictures previously described. A keen eye, an acute and subtle intelligence, a precise and lucid mind, a sure and accurate hand—all of these contributed to Van Dyck's success. There is no bungling

or hesitation, no timidity or bombast, no excess or deficiency in Van Dyck's portrait-work. It is the art of a consummate workman, a complete master of his craft, without any inclination to stretch it beyond its limits, and at the same time a man of commanding individuality. This is the more remarkable, because in all his previous work Van Dyck had shown a feverish energy and susceptibility to emotions and influence from without, which he now seems to have outgrown.

One notable feature of Van Dyck's portraits at this date is their austerity. Black and white prevail in them, in the skirts and mantles of the women, as in the cloaks and jerkins of the men. It is this negation of colour, as the be-all and end-all of portraiture, which enhances Van Dyck's portraits as types of character, and entitles him to be called the Velazquez of the north. The general sombreness of dress, both among courtiers and burghers, may be perhaps due to the influence of the Spanish court at Brussels and Antwerp, as at Madrid. The Regent of the Netherlands, Isabella Clara Eugenia, was now a widow, her consort, the Archduke Albert of Austria, having died shortly before Van Dyck's return from Italy. After her husband's death she entered the Order of the Poor Clares and adopted their dress. The austerity of their Regent probably extended itself to her court and its surroundings. Isabella, a true Hapsburg, was quick to perceive the value of Van Dyck's art. She appointed him her court-painter, and gave him an annuity of 250 gulden. In this capacity Van Dyck painted a number of portraits of the Regent in her religious garb, destined no doubt to be sent by Isabella as presents to her royal relations or allies. The portrait of the Regent is in all

cases the same, though varying in size. That in the Royal Gallery at Turin is at full length, standing in a black, gray, and white robe. The simplicity is startling. Over the white kerchief on her bosom, and under the black hood, the hard and shrewd but kindly features of Philip II's daughter look out on the spectator, and help to illustrate the paradox, that the best ruler of a country is often a woman. Repetitions exist, mostly of great excellence, in the Louvre, at Parma, at Vienna, at Devonshire House, and elsewhere. One of the best is that belonging to the Earl of Hopetoun at Hopetoun House near Edinburgh.

The same austerity pervades, in a slightly relaxed form, the portraits of the leading Spanish courtiers and functionaries. Chief among these was Francisco de Moncada, Marquès d'Aytona, in 1633 commander-in-chief of the Spanish forces in the Netherlands, and at this time highest in the Regent's Council. Van Dyck painted Moncada on horseback in one of the finest portraits of any time, now in the Louvre.

Van Dyck had painted Spinola, as has been stated before. In 1629 Spinola had been succeeded as commander-in-chief of the Spanish forces in the Netherlands by Hendrik, Comte de Bergh, a near relative of the house of Orange. Van Dyck painted the Comte de Bergh in one of his most vigorous portraits, now in the Prado Gallery at Madrid.

Carlo Colonna and Ottavio Piccolomini, Italian noblemen and commanders, like Spinola, in the Spanish army, were painted by Van Dyck, as were Francisco Lelio Blancatcio, Sigismondo Sfandrato, Marquès de Montasie, Andrea Cantelmo, and other Spanish generals. Other

Spanish grandees sat to Van Dyck, such as Antonio di Zuñiga e Davila, Marquès de Mirabella, of whom there are portraits in the Royal Gallery at Munich and at Warwick Castle, Don Alvarez Bazan, Marquès de Santa Cruz, and Don Emmanuel Frockas Pereira y Pimentel, Conde di Feria, who may be identified with a fine full-length portrait in the collection of Earl Cowper at Panshanger. Jean de Montfort, the court chamberlain, is seen in a strongly painted portrait by Van Dyck in the Imperial Gallery at Vienna. In 1628 Van Dyck painted a full-length portrait of Wolfgang Wilhelm, Duke of Jülich and Cleve, who had just been raised to the independent sovereignty of Neuburg in the Palatinate. The Prince of Pfalz-Neuburg is attired in sober black, and by his side stands a noble dog; a sketch for this portrait is in the British Museum.

The noble families of Brabant and Flanders, such as those of Arenberg, De Ligne, Croy, and Tassis, were not slow to avail themselves of the chances offered them by Van Dyck, who had shown himself beyond all his contemporaries without rival in the interpretation of high birth and breeding in both sexes. From the family of Croy came the stately Geneviève d'Urfe, Marquise de Havré, the portrait of whom, seated in a chair, was one of those most frequently repeated by Van Dyck or copied by his pupils. This lady was the second wife of Charles Alexandre de Croy, Marquis de Havré, who had left her a widow in 1624. The Marquis de Havré was the father, by his first wife, Yolande de Ligne, of an only daughter, Marie Claire de Croy, married to her cousin, Charles Philippe Alexandre de Croy, Duc de Havré, which lady was painted, with her child, by Van

Dyck in a charming full-length portrait in the collection of Mr. Fawkes at Farnley Hall near Leeds.

In 1630 Van Dyck painted a charming portrait of another great lady, Anne Marie, daughter of Pedro Vasquez de Çamudio, of a Biscayan family, and wife of Ferdinand de Boisschot, Comte d'Erps and Baron of Saventhem, the same who gave Van Dyck the commission for the painting of *St. Martin dividing his Cloak* at Saventhem. The portrait of her husband, Ferdinand de Boisschot, who was at one time ambassador to the courts of France and England, has been traced in that of a knight with the order of St. Jago in the collection of M. Ch. Léon Cardon at Brussels.

With the portrait of Anne Marie de Çamudio it is easy to connect the gracious and fascinating portrait of Maria Luigia de Tassis, which has for long entranced all visitors to the Liechtenstein Gallery at Vienna. This portrait has deservedly been reckoned among the principal triumphs of Van Dyck, and indeed is generally allowed to rank among the masterpieces of the painter's art. In the same gallery hangs the portrait of Antonio de Tassis, a canon at Antwerp, in ecclesiastical dress, who was probably one of the same great family.

Rubens and Van Dyck were now on terms of equality as painters, and there is nothing to indicate anything but the most cordial and generous friendship between the two artists. Van Dyck painted Rubens several times. In 1630 Rubens not only returned to Antwerp from his diplomatic mission, and commenced a new period of remarkable activity as a painter, but he also renewed the joy and comfort of his home by his marriage with Helena Fourment, that fair buxom lady who pervades the sub-

sequent paintings of Rubens as his principal model. Among the pictures purchased by the Empress Catherine of Russia from the Walpole Collection at Houghton Hall, and now in the Hermitage Gallery at St. Petersburg, was an upright painting representing Helena Fourment. The portrait was always considered in Sir Robert Walpole's collection to be the work of Van Dyck, and to have been painted by him to fill a particular position in the house of Rubens at Antwerp, a statement which its very peculiar size would seem to bear out very well.

The perfection of elegance and refinement, akin to that in the paintings of his Genoese period, is shown in the portraits, unfortunately as yet unidentified, of *A Man with a Child* and *A Lady with a Child* in the Louvre. It would be difficult to excel the gracious dignity of these portraits. The same charm, though by no means the same sense of aristocratic breeding, pervades the companion full-length portraits, at present unidentified, of the so-called *Burgomaster of Antwerp* and his wife in the Royal Gallery at Munich. In the same gallery is a fine full-length portrait of a dark man of Spanish type, also unidentified at present. To these may be added the imposing full-length portrait of Frans van der Borcht, apparently a naval commander from the ships in the background, in the Ryksmuseum at Amsterdam. But even these may be thought to yield the place of honour to the majestic full-length portraits of *Philippe le Roy, Seigneur de Ravels*, painted in 1630, and his young wife, painted in 1631, which were purchased by the Marquess of Hertford, and are now among the principal treasures of the wonderfu collection in Hertford House, Man-

chester Square, bequeathed to the British nation by the widow of Sir Richard Wallace.

To describe the numerous portraits by Van Dyck of his friends and contemporaries at Antwerp would be to turn a history into a catalogue. There is little or no deviation from the general high scale of merit in their execution.

Among his special friends seems to have been Eberhard Jabach, a rich banker of Cologne, who was during these years managing a branch establishment at Antwerp, and was in later years to be so distinguished a benefactor to the French nation. Van Dyck painted Jabach three times at different periods of his life; one of these portraits is in the Hermitage Gallery at St. Petersburg, another is in the Gallery at Cologne.

Van Dyck's house at Antwerp was remarkable for its simplicity as compared with the magnificent *hôtel* which Rubens had built for himself. He had in it, however, a choice collection of paintings by Titian and other artists, which are referred to by a picture-restorer, Jean Baptiste Bruno of Antwerp, who in an action at law in December, 1630, put in a certificate signed by Rubens, Seghers, and Van Dyck. In August, 1631, the Queen-Mother of France, Marie de' Medici, took refuge in the Netherlands, and resided at Antwerp, as the guest of the Regent Isabella, from September 4 to October 16. The queen, who was accompanied by her son, Gaston, Duc d'Orléans, not only visited her old friend Rubens, who had made her glorious and immortal at the Palais de Luxembourg in Paris, but she also visited Van Dyck. Van Dyck painted the queen's portrait more than once.

On February 12, 1631, Van Dyck sent a power of

attorney to the painter Lenaert van Winde at the Hague, as to the payment for certain paintings delivered. This would seem to show that Van Dyck had already made a journey to Holland, where he was summoned by the Stadtholder, Prince Frederick Henry of Orange, and his art-loving wife, Amalia van Solms. He painted the portraits of these two personages several times, and no doubt, as in the case of the Regent Isabella, their portraits by Van Dyck were most welcome as presents from the Prince and Princess of Orange to their friends.

During his visit to Holland, Van Dyck paid the famous visit to Frans Hals at Haarlem which has been handed down to posterity by the historian of art, Arnold Houbraken. Houbraken tells how there came into the studio of the jovial Frans Hals a handsome young man in silk and velvet clothes, with plumed hat, gloves, and all the appearance of an elegant dandy and *dilettante*, which afforded a great contrast to the careless and almost slovenly habits of Hals. The young man bade Hals make a portrait of him as quickly as possible, for he had only a short time to spare there. Within half an hour Hals had sketched in one of those marvellous sleight-of-hand portraits for which he was so famous. Van Dyck, on seeing this, said in a languid tone of voice that he would like to try in return to make a portrait of Hals in as short a time. Hals settled himself, rather amused at the situation, in a big leather chair, and watched the young man begin. As he progressed Hals saw that the painter's hand was not that of a tyro, and that he was evidently no mere amateur. At last, jumping from his chair, he rushed to the easel and, seeing the portrait, cried out, "You are Van Dyck, for no one else could do

"You are either Van Dyck or the devil!"

a thing like that." Upon which the two painters embraced warmly.

On this journey too, or perhaps upon his way to England, Van Dyck may have found himself the guest at Rotterdam of an old friend, Hendrik du Bois, a painter of Antwerp, and pupil of Hans de Wael, who had settled at Rotterdam with his wife Helena, daughter of Eland Gysbrechts Tromper of that city.

CHAPTER IX

Van Dyck invited to England—Rinaldo and Armida—Reasons for leaving Antwerp—Sir Balthasar Gerbier—Arrival in England—Henrietta Maria and Theodorus Van Dyck—Return to Antwerp—Paintings for the Court at Brussels—The Cardinal Infant—Return to Antwerp and England

THE time was now approaching for an important event in the career of Van Dyck—his removal to the court of Charles I in England. Times had changed greatly in England since Van Dyck's first visit in 1620. Charles I had succeeded his father on the throne in 1625, and had taken to wife, as his queen, Henrietta Maria, one of the daughters of Henri IV and Marie de' Medici. Buckingham had fallen beneath the assassin's knife at Portsmouth, and the whole of Europe was the quieter for his removal. Charles himself gained in power and popularity when his brilliant and unscrupulous favourite was no longer there to tyrannize over him. The clouds were gathering on the horizon, but as yet no rumblé had been heard of the storm to be raised by the struggle for supremacy between the king and his Parliament. Charles himself was a connoisseur of painting of no mean merit. This, moreover, was personal to himself, and not merely a pose adopted by a monarch with a taste for patronage and luxurious magnificence. The Earl of Arundel alone excelled the king in expert knowledge of the fine arts.

Charles I was not likely to be unacquainted with the growing reputation of Van Dyck. If Van Dyck came to England in 1626 or 1627, as mentioned in a previous chapter, he could hardly have escaped the notice of the king, although his reputation had yet to be made. There is no indication, however, that Charles took any interest in the work of Van Dyck before March 23, 1629-30, when an order, preserved in the Pell Records, was issued to pay to Endymion Porter, "one of the Grooms of his Majestie's Bedchamber the some of 78£ for one picture of the storie of Reynaldo & Armida bought by him of Monsieur Vandick of Antwerpe and deliverd to his Maj^tie^ without accompt as per letter of privy seal 20 March, 1629.

The story of "Rinaldo and Armida" was a favourite subject with Van Dyck. Endymion Porter, one of the most active agents of the king, and later to be one of Van Dyck's best friends in England, being in Antwerp, ordered a painting of *Rinaldo and Armida* from Van Dyck. A letter from Van Dyck to Porter, written in Spanish, the language of the Regent's court, is preserved among Endymion Porter's papers in the Record Office. Writing from Antwerp on December 5, 1629, Van Dyck informs Porter that the picture had been delivered into the hands of his agent, Mr. Pery, who had paid him £72 sterling as agreed.

It is still uncertain what was the actual motive which caused Charles I to invite Van Dyck to his court. The Earl of Arundel, restored to favour since the death of Buckingham, and his Countess had renewed their attempts to bring the painter to England. Nicholas Lanier, the king's confidential agent for the purchase of pictures, had

shown to the king his own portrait, which Van Dyck had painted in Genoa. Another story, told by the print-dealer Edward Cooper to Vertue, and noted by the latter, was that "Sir Anthony Vandyke Painter was recommended to King Charles I^st^ by M^r^ Le Blon Envoy from the Queen of Sweden whose picture was painted by Vandyke & a print is engraved from it by Mattham, the print is not scarce." This was Michel Le Blon, an engraver and political agent, whose portrait by Van Dyck is now at Amsterdam.

In spite of his great reputation and the commissions which poured in upon him, the position of Van Dyck at Antwerp was not satisfactory to a painter who held himself in such esteem. Rubens was not only back at work in Antwerp, but he was engaged in his *atelier* on a series of great paintings, which showed that his genius was greater than before, even if the actual work was left more and more to be carried out by his assistants. Do what he might, Van Dyck could never hope to rank higher than Rubens. He was therefore ready to take a place, if properly secured for him, at any court, whether that of the Prince of Orange or that of the King of England. It may have been the prospect of obtaining such a post in London which prevented him from entering altogether the service of the Prince of Orange.

The Queen-Mother of France, Marie de' Medici, may possibly have recommended Van Dyck to her daughter, Queen Henrietta Maria, in England. At all events in March, 1631-2, Van Dyck was at Brussels and preparing to start for England, taking with him as specimens of his work portraits of Marie de' Medici and the Infanta Isabella. The credit for this decision was

claimed by Sir Balthasar Gerbier, one of those curious artist-diplomats who were brought into existence by the secret intrigues in which the policy of Buckingham had entangled Europe. Gerbier had been the tool of Buckingham, and after his patron's murder was open to the highest bidder, and ready to dabble in miniature-painting, picture-dealing, speculation, politics, or whatever came to hand. He was now in the employ of the Lord Treasurer, Richard Weston, afterwards Earl of Portland, for whom he purchased at Brussels, in December, 1631, a painting of *The Virgin and Child with St. Catherine*, by Van Dyck. Gerbier, who met the painter at Brussels, says that Van Dyck thanked him for having sent the picture to Weston and confided to him his wish to go to England. He managed, however, to fall out with the painter, who repudiated the picture purchased by Gerbier as his work, and refused to go to England. During this time Van Dyck was corresponding with Geldorp, his friend in London, and informed him that the picture sent to Weston was only a copy. Van Dyck further ordered Gerbier to cancel his agreement with the Queen-Mother of France. Gerbier then obtained a certificate from a scrivener at Brussels attesting the genuineness of the picture sent to the Lord Treasurer. He then wrote to the King on March 13, 1632, from Brussels, saying that Van Dyck was there and was determined to go over to England, though, thanks to that tale-teller Geldorp, Van Dyck was on very bad terms with Gerbier himself.

Van Dyck carried out his resolution and arrived in England very shortly afterwards; for on May 21, 1632, a Privy Seal Warrant was issued at Westminster to

Edward Norgate, a heraldic artist and writer in the service of the Earl of Arundel, and afterwards Clerk of the Signet to the Crown, for fifteen shillings by the day "for the dyett and lodging of Signior Anthonio Van Dike and his servants; the same to begin from the first day of Aprill last past to continue during the said Vandikes residence there." It has been said that Van Dyck passed through Holland on his way to England; but, if so, his stay could only have lasted a few days. He may have crossed from Rotterdam, and have been there the guest of his friends Hendrik and Helena du Bois.

The king took a personal interest in the arrival of Van Dyck and in finding him a lodging. In addition to the instructions to Norgate, the king instructed his Secretary of State, Sir Francis Windebank, to "speak with Inigo Jones concerning a house for Vandyck." This may perhaps refer to the plans for the royal palace at Whitehall, on which the great architect was at that time engaged. A residence was provided for Van Dyck in the Blackfriars, conveniently near the river and without the liberties of the City of London, so that he would not come under the jurisdiction of the Painter-Stainers Company. A summer residence was provided for him in the royal palace at Eltham in Kent, a few miles out of London. Van Dyck had now reached the summit of his career. He was the accredited court-painter of a king who was the greatest connoisseur of art in Europe. The road was now open for a life of honour, splendour, and luxury. All possible rivals faded from his path. Van Dyck was at once employed by Charles and Henrietta Maria, and on July 5, 1632, he received the honour of knighthood at St. James's Palace, being described as

Hanfstängl photo] [*Windsor Castle*

VENETIA, LADY DIGBY

"Sir Anthony Vandike, principalle Paynter in ordinary to their Majesties." On April 20, 1633, a warrant was issued by the Lord Chamberlain "for a Chain and a Medal of One Hundred and Ten Pounds value to be presented unto Sir Anthony Vandyck." The king gave the painter a pension of £200 per annum to be paid quarterly, and in a warrant for the payment of this annuity in 1633 directions are given to pay it, "any restraint formerly made by our late dear Father, or by us, for payment or allowance of Pensions or Annuities or any Declaration, Signification, Matter or Thing to the contrary in any wise notwithstanding." These words clearly denote that Van Dyck's breach of his agreement with James I in 1620 had not been overlooked at the English court, and they also suggest a reason for Van Dyck's want of success at the time of his supposed visit to England in 1626 or 1627.

One of the first men of mark at the court of Charles I with whom Van Dyck was to be on terms of personal friendship, was the famous Sir Kenelm Digby. This strange genius, half paladin and half charlatan, had returned from some years' service in Italy and Spain, and had settled down with his beautiful wife, Venetia Stanley. Van Dyck painted Digby several times, including a group of Digby with his wife and children, one version of which is in the collection of the Duke of Portland at Welbeck Abbey. Scandal, however, had not spared the character of the fair Venetia, and, it would seem, not without some reasonable cause. Digby, at all events, resented any imputation upon his wife's honour, and, to vindicate it, instructed Van Dyck to paint a portrait of his wife as *Prudence*, which is now at Windsor Castle. Venetia Digby

died on May 1, 1633. Her broken-hearted husband is said to have called in Van Dyck to paint her portrait as she lay upon her death-bed.

Commissions for the king and queen kept the painter in active employment, and he was constantly in attendance on them if they were not paying a visit to his studio themselves. So great was the impression made by the handsome and courtly painter upon the queen, that she expressed a wish, no doubt at Van Dyck's suggestion, to have his brother Theodorus, the priest, as one of her chaplains.

In the following March the two brothers were associated together at Antwerp, the painter having returned home to settle some matters concerning his estate. On March 28 Van Dyck purchased a property in the Seigneurie of Steen, that very Seigneurie which was purchased by Rubens in May, 1635. On April 14 following Van Dyck gave a power of attorney to his sister Susanna, to administer all his property at Antwerp during his absence abroad. It is evident that Van Dyck contemplated an eventual return to his native city, since he took out no letters of denization in England; and in a return of aliens in London made in this very year, 1634, there occurs an entry: "Dutch. Sir Anthony Vandike. Limner. 2 years. 6 servants." Van Dyck, however, was not destined to return at once to his house in Blackfriars, and to his duties as court-painter to Charles and Henrietta Maria. His fame brought him an invitation to the court at Brussels, an invitation which he evidently thought it would be injudicious to decline.

There was excitement in the court of the Hapsburgs at Brussels. Isabella Clara Eugenia, the wise old Regent

and Van Dyck's patroness, closed her useful life on December 1, 1633. As she left no heirs, it devolved once more upon the King of Spain, Philip IV, to appoint a new Regent for the Netherlands. He selected his own brother, Ferdinand, known as the Cardinal Infant, who, as a prince of the royal house of Spain, had, following a custom of the Holy Roman Empire, been elevated to the rank of Cardinal. The entry of the new Regent was eagerly expected at Brussels, and there was a goodly assembly of nobles and princes ready to receive him on his arrival.

After the death of Isabella, and pending the arrival of Ferdinand, the governorship of the Netherlands devolved upon the splendid Thomas de Savoie-Carignan, fifth son of Charles Emmanuel of Savoy, and nephew to the late Regent. He had just succeeded Moncada as commander-in-chief of the Spanish forces in the Netherlands. Van Dyck painted the handsome warrior in one of his greatest pictures, the equestrian portrait now in the Royal Gallery at Turin, in which the prince sits fully clad in armour, on a white horse, which rears in an action that suggests similar portraits by Velazquez at Madrid. Van Dyck also painted the same prince at half length in armour, and full face, in a fine portrait now in the Royal Gallery at Berlin, an inferior version of which is at Windsor Castle. It is noteworthy that by painting this prince Van Dyck achieved the feat of portraying four successive commanders-in-chief in the Netherlands—Spinola, the Comte de Berg, Moncada, and Thomas de Savoie-Carignan.

At Brussels there was residing a branch of the royal house of France, consisting of Charles, Duc de Lorraine,

and his sisters Henriette and Marguérite. Marguérite de Lorraine had married in 1632 Gaston, Duc d'Orléans, younger son of Henri IV and Marie de' Medici, and brother to Henrietta Maria, Queen of England. Gaston, who was now twenty-six, had already been painted by Van Dyck at Antwerp at the time of his mother's visit in 1631. Van Dyck now again painted the young prince with his dark passionate face and black hair in a fine full-length portrait, now in the collection of the Earl of Radnor at Longford Castle. Marguérite he also depicted at full length in the portrait now in the Uffizi Gallery at Florence, a small study for which is at Hampton Court. Henriette de Lorraine, the elder sister, was the widow of Louis de Guise, Prince de Phalsbourg. Less attractive than her sister, she subsequently married three more husbands, and appears, attended by a negro page, in a full-length portrait formerly at Hamilton Palace and now in the collection of Lord Iveagh in London.

It is uncertain whether Van Dyck painted the Duc de Lorraine, but he certainly immortalized a lady who was to be associated with the Duke soon after in a romantic union. Béatrice de Cusance, daughter of Claude François de Beauvoir, was one of the most fascinating ladies at the court of Brussels. In 1635 she was married to Eugène Léopold d'Oiselet, Comte and Prince de Cante Croix, who left her a widow in 1637. Meanwhile she had captivated the heart of the Duc de Lorraine, who repudiated his first wife in order to marry the fair widow. The affair was the subject of much gossip and scandal at the European courts, but the Church refused to recognize the marriage. Béatrice found this out to her cost when, a few years later, another charmer crossed the path of

the susceptible Duc de Lorraine, and she found herself deserted. Few portraits among Van Dyck's masterpieces are so alluring as that of Béatrice de Cusance, as she trips up the steps of the palace, with a little spaniel barking at her feet, casting as she goes a look from her eyes enough to fascinate any beholder, whether royal duke or otherwise. This portrait is at Windsor Castle, a repetition being at Warwick Castle.

The most remarkable of his works at Brussels was the great painting executed by him for the Municipality of Brussels in the Town Hall of that city. This composition contained the life-size portraits of no less than twenty-three magistrates of the city seated in council. Unfortunately, during the year 1695 this great painting perished in a conflagration caused by the bombardment of Brussels by the French under Maréchal de Villeroy.

Van Dyck was back at Antwerp early in 1635, for he completed there a large painting of *The Adoration of the Shepherds* (*Nuit de Noël* or *Hersnacht*), for the Church of Notre Dame at Termonde, for which he was paid 500 florins exclusive of payments for canvas. There is some uncertainty about this painting, for, according to a letter from Van Dyck dated November 21, 1631, the picture seems to have been commissioned by Cornelis Gheerolfs, échevin of Termonde, at that date. Perhaps Van Dyck in 1635 was carrying out a commission which he had been unable to fulfil before his removal to England.

Early in 1635 Van Dyck returned to England to resume his duties as painter to the court of Charles I and Henrietta Maria.

CHAPTER X

The Portraits of Charles I, Henrietta Maria, and Family; Other Paintings by Van Dyck for Chai

IN the history of England, even it may be s history of Europe, the romantic figures of and his queen, Henrietta Maria of France, app lineaments traced by Van Dyck. A peculiar seems to have linked together the king and th and it is difficult to separate them in the m does not seem to know Charles in his early pc Duke of York and Prince of Wales, or even in excellent portraits of the king which Mytens In the portraits by Mytens Charles appears, no as he was seen, his short stature and other minor defects being in no way disguised. His air is careless and *debonnair*, and it is possible to trace in it something of the clumsiness and the Scottish *bonhomie* of his father, James I. But with the arrival of Van Dyck the king appears, as it were, transformed. Through the succession of Van Dyck's portraits the noble melancholy of the king seems to increase in intensity.

To Queen Henrietta Maria Van Dyck rendered no less service. The daughter of Henri IV and Marie de' Medici was a little brunette, whose personal attractions were limited to a pair of fine eyes and a pretty *mignonne* figure. In character she inherited both the courage of

Collection of] [*the Earl Fitzwilliam*

QUEEN HENRIETTA WITH GEOFFREY HUDSON
THE DWARF

her father and the indomitable tenacity of her mother. For the presentment of Henrietta Maria in history Van Dyck is again responsible. In the dry and uncompromising portraits of Miereveldt and his school she would have been but one in a long series of uninteresting royalties. Had she instead of her sister been Queen of Spain, she would have been one of the charming dolls, in unspeakable dresses, on which Velazquez expended his inimitable skill as a portrait-painter. Van Dyck transformed Henrietta Maria into a heroine of romance, and if, as a courtier who desired to flatter, and as a painter who could not but embellish everything which he touched, he added some charms which perhaps were not so apparent in real life, he succeeded in handing down Henrietta Maria as a figure for the admiration and delight of posterity.

The king and queen were constant visitors to Van Dyck's studio at Blackfriars. They would order the royal barge on the Thames at Westminster, the usual way of progression from Westminister to London at that date, and land at the painter's house. In 1635 a payment occurs in the Works accounts of the Crown (preserved in the Audit Office Records at the Record Office) which is of great interest as showing that Van Dyck's house at Blackfriars was near enough to the river to have a special landing-stage made for the royal party.

> Allowed the said Accomptante for Money by him yssued and paid for Workes and Repairacons donne and performed within the tyme of this Accompte at the Blackfryers in making a new Cawsey Way and a new paire of Staires for the King's Majesty to land to goe

to S[r] Anthoney Vandike's house there to see his Paintings in the monethes of June and July 1635 . . . . xx*li.*

Various entries occur in the accounts of the royal household for payments to Van Dyck, although it is much to be regretted that the treasury clerks of those days were not more explicit in their details of the paintings charged for by the painter.

One of the earliest likenesses of the king and queen is the charming double portrait, remarkable for its oblong shape, in which Charles is in the act of receiving a branch of myrtle from Henrietta Maria. The king is here attired in a gay suit of red, embroidered with silver and slashed with white silk. The queen is in white, with pink ribbons and bows. This picture, which was painted in 1634, was at Denmark House in 1639, and is now in the collection of the Duke of Grafton, an indifferent copy being at Buckingham Palace.

The more famous portraits of Charles I seem to have been painted after Van Dyck's return from Brussels in 1635. Exception may perhaps be made for the famous portrait of *Charles I on a White Horse with M. St. Antoine*, the original of which is now at Windsor Castle; while a replica from the painter's own studio, if not from his own hand, is at Hampton Court. The king sits fully clad in armour on a white horse, resting his *bâton* of command on the saddle-cloth. He rides slowly under a lofty arch, and on the right, and the horse's left, walks the equerry or riding-master, Monsieur de St. Antoine. The original painting hung in St. James's Palace, where Monsieur de la Serre, the secretary and chronicler to

Hanfstängl photo] [*National Gallery*

CHARLES I

Marie de' Medici, saw it at the time that the Queen-Mother was residing there on a visit to her daughter. The picture was sold in 1650 by the Parliament to Sir Balthasar Gerbier for £200, and afterwards came into the possession or care of Remigius van Leemput. It seems, however, never to have been removed from St. James's Palace, as it was found there upon the Restoration in 1660, and recovered by the Crown.

It is interesting to compare this portrait of Charles I with the other great equestrian portrait of the king, now in the National Gallery, which was painted two or three years later. The horse and rider are on this occasion seen in profile to the left, the king being in full armour as before, and with the same action of the hand and *bâton*. The horse, however, instead of being the beautiful white charger which was Van Dyck's favourite throughout his life, is one of the large and heavy Flemish breed, of a light creamy-brown in colour, with the small head which marks the breed and makes the animal somewhat ungainly. A smaller version of this portrait is in the royal collection at Buckingham Palace, and appears in the catalogue of Charles I's collection. It was catalogued by Vander Doort in 1639 as in the privy gallery, and as "the model whereby the great picture was made." The "great picture" does not appear to have remained in the king's possession, but was probably presented by him either to his sister, the Queen of Bohemia, or to his nephew, the Elector Palatine, perhaps in return for a present of the horse on which he is represented as riding. It was acquired by the great Duke of Marlborough on one of his campaigns, according to one account purchased by him after much negotiation at Munich, according to

another taken as the spoils of war from the Castle of Tervueren near Brussels.

It would seem, perhaps, an exaggeration to say that these two equestrian portraits of Charles I, so highly extolled, could yet have been surpassed by Van Dyck. This is the case, however, for few critics of painting would hesitate to assign to the great portrait of Charles I by Van Dyck in the Salon Carré of the Louvre a place among the greatest portraits, if not actually among the greatest paintings, of any time or country. In this famous picture the king is standing, having apparently dismounted from his horse which paws the ground to the right, and is held by an equerry; another servant stands behind holding the king's cloak. It is easy to identify this picture, which was painted in 1635, with "Le Roi alla ciasse," mentioned in the king's memorandum, for which the painter asked £200 and the king only paid £100. The picture does not seem to have remained in the royal collection. It went to France, perhaps as a present to the Queen-Mother, and after passing through the collections of the Marquis de Lassay and Crozat, Comte de Thiers, was purchased by Louis XV for his favourite, Madame du Barry.

In 1636 Van Dyck painted Charles I at full length in the robes of the Order of the Garter. This portrait is now in St. George's Hall, at Windsor Castle, and is, perhaps, the most admirable, as a mere portrait, among Van Dyck's presentments of the king. It was sold by the Parliament in 1649 for £60, but recovered at the Restoration in 1660. Charles appears again in a rich black dress with the great Star of the Garter on his sleeve, a costume known as the "habit of St. George," in a fine

half-length portrait by Van Dyck. The original portrait in this dress is said to have been destroyed in the fire at Whitehall in 1697, but to have been copied by Sir Peter Lely. The copy by Lely has been identified with the portrait now in the Royal Gallery at Dresden, but the Dresden painting is so excellent, and is, moreover, a *pendant* to one of the most admirable portraits of Queen Henrietta Maria, that it is difficult to believe it to be other than an original by Van Dyck. The portrait can further be identified in the Memorandum of Charles I as "Le Roi vestu de noir au Princ^e^ Palatin avecq sa mollure," and again as "Le Roi vestu de noir au Monsr Morre avecq sa mollure," whence it is clear that it was repeated by Van Dyck more than once for the king. The "Monsr Morre," is evidently William Murray, afterwards Earl of Dysart, and in the collection of the Earl of Dysart at Ham House, there is a portrait of Charles I corresponding to this type. Another is said to have been presented by the king to the Knight-Marshal, Sir Edmund Verney, and is now at Claydon House. An interesting portrait of the king in a plain black dress without any insignia is in the Town Museum at Belluno, in North Italy, to which it was bequeathed by a wealthy citizen who had purchased the picture in Venice.

Among the best known portraits of Charles I in armour, are the half length with his arm upon a helmet, of which the best version is that in the collection of the Duke of Norfolk at Arundel Castle, and another in the collection of the Earl of Pembroke at Wilton House, and a similar portrait with his hand upon a crystal globe of which several versions exist.

Special interest attaches to the triple portrait, show-

ing the head of Charles I in three positions, painted about 1637 by Van Dyck, and sent by the king to the famous sculptor, Bernini, at Rome, in order that a bust might be made from it. There is a well-attested tradition how that Bernini, on receiving the picture, remarked, "Ecco, il volto funesto." Bernini made a marble bust from the painting, which was finished and despatched for Rome before October, 1638. The story goes, that when the bust by Bernini was carried to the king's house at Chelsea, or, according to another account, the Earl of Arundel's house at Greenwich, the king with his courtiers went to inspect it; and that, as they were viewing it, a hawk flew over their heads, with a partridge in its claws, which it had wounded to death. Some of the partridge's blood fell on the neck of the statue, "where it always remained without being wiped off." This bust, unfortunately, perished at the fire at Whitehall in 1697, but the picture remained in the possession of Bernini and his descendants until 1803, when it was brought to England, and after passing through the well-known collections of Mr. Champernowne, Mr. Walsh Porter, and Mr. Wells of Redleaf, was purchased from the latter for the royal collection by George IV.

Van Dyck is said to have painted no less than thirty-six portraits of Charles I, and twenty-five of Queen Henrietta Maria. As it is difficult to vary the portraits of a lady, no matter what her rank may be, it is not surprising to find that those of Henrietta Maria, painted by Van Dyck, can be classified into certain types, variations being produced by different colours in the dress, and slight alterations in the gesture of the hands.

The charming likeness of the queen in a white silk

dress with crimson bows and ribbons, shown in the double portrait, painted in 1634, in which she offers the king a branch of myrtle, was repeated alone by Van Dyck several times. One of these, which was in the king's own collection, and hung in his bed-chamber at Whitehall, is still at Windsor Castle.

The portrait of the queen, painted by Van Dyck for the king in 1633, and given by the king to Lord Wentworth, afterwards the famous Earl of Strafford, can be identified with the famous full-length portrait belonging to Earl Fitzwilliam at Wentworth Woodhouse. In this painting the queen stands at full length in blue silk, with a large black hat on her head, her right hand stroking a monkey, which stands on the shoulder of the dwarf, Geoffrey Hudson, who is standing by her side. A repetition of this portrait is in the collection of the Earl of Northbrook.

A full-length portrait of the queen in white satin, with her hand on a table, is in the collection of the Earl of Clarendon at The Grove, near Watford. The full-length portrait of the queen, given by the king to Lord Wharton, is but a repetition of this portrait, the satin dress being crimson instead of white.

One charming presentment of the queen is that in which she holds a bunch of roses lightly in her hands, which rest just linked across her dress. One of the finest of these is the portrait in a blue silk dress, at half length, in the collection of the Earl of Radnor at Longford Castle. In the admirable portrait of the queen in the Royal Gallery at Dresden, the flowers are held in the right hand only, the left falling lightly on the white silk skirt; this is one of the most satisfactory likenesses of

the queen which Van Dyck painted. Sometimes the queen is seated, as in the portrait of her in the Royal Gallery at Munich, and the roses lie loosely on her lap.

When the bust of Charles I by Bernini was received, it was so much admired, and excited such enthusiasm, that the queen determined to have a similar bust of herself, and wrote a letter to the sculptor stating her intention. Van Dyck was instructed to paint her portrait in three positions, like that of the king, but on different canvases. These portraits are entered on the Memorandum as "La Reyne pour Monsr Barnino," the two portraits thus described being still at Windsor Castle, one full face, the other a profile to the left. Probably the troubles which ensued prevented the despatch of the portraits to Rome as the queen intended. A third portrait, a profile to the right, completing the set, is in the collection of the Earl of Denbigh at Newnham Paddox, and is probably identical with "La Reyne envoyé a Mons Fielding" in the aforesaid Memorandum.

One of the first tasks set to Van Dyck by the king and queen after his return from the Netherlands in 1635, was to paint their three children in a group. Charles, Prince of Wales, born on May 29, 1630, was not yet five years old; Mary (afterwards Princess of Orange), born on November 4, 1631, was a little over three, and James, Duke of York, born on October 14, 1633, was still an infant. Van Dyck was always at his best in depicting the innocent grace of children. This picture is now in the Royal Gallery at Turin, and it was painted for the queen and presented by her to her sister, Christina of Savoy.

Later in the same year Van Dyck painted the same

[*Turin Gallery*

THE THREE CHILDREN OF CHARLES I

Hanfstängl photo] [*Windsor Castle*

THE FIVE CHILDREN OF CHARLES I

three children in a different group. In this the composition is more elaborate and the pose less unaffected, and the children appear more self-conscious, and aware of the situation. The picture is signed and dated by Van Dyck in 1635. It has always been in the royal collection, and after being sold by the Parliament, was recovered at the Restoration, and is now at Windsor Castle.

Two years later the painter was similarly employed. The royal family had, however, now been increased by the birth of the Princess Elizabeth on December 28, 1635, and the Princess Anne on March 17, 1636-7. This is the least successful of the three groups, as the colours, though brilliant and admirably arranged, do not blend together in the same soft silvery radiance as in the exquisite painting at Turin. This picture can be identified in the Memorandum for the king, quoted before as "Le Prince Carles avecq le ducq de Jarc Princesse Maria Pr^se^ Elizabeth Pr Anna," for which the painter asked £200 and the king paid £100. It was the property of the king, and hung in the Breakfast Chamber at Whitehall. It was sold by the Parliament for £120, and at the Restoration was found in the possession of Mr. Trion, a merchant. It reappears in the catalogue of James II's collection, but the version now at Windsor Castle, which has every appearance of being the original, is, perhaps, that given by James II to his bastard daughter, who was the wife of the Earl of Portmore, from whose collection it was that the picture at Windsor is said to have been purchased by George III.

At this same date Van Dyck painted the Prince of Wales alone, standing in armour, his left hand resting

on a helmet with enormous plumes, and his right hand holding a pistol, perhaps in mimicry of a similar portrait of his father. The picture can be identified in the aforesaid Memorandum as "Le Prince Carlos en Armes pour Somerset," £40, and it hung in the queen's closet at Somerset House. It was sold like the others by the Parliament in 1649. A version is now at Windsor Castle, another is in the collection of the Duke of Portland at Welbeck Abbey, and a third is in the Prado Gallery at Madrid. It is uncertain which is the original picture, but that at Madrid belonged to Philip IV, and, if not actually purchased from Charles I's collection, as were other paintings in the same gallery, was probably sent by the queen as a present to her sister Elizabeth, the Queen of Spain, being, perhaps, one of the pictures which Sir Arthur Hopton "had into Spaine."

The paintings executed by Van Dyck for the king and queen were by no means exclusively portraits. Charles I had already purchased Van Dyck's *Rinaldo and Armida*, and must have commissioned, among other paintings of the same nature, the charming composition of *Cupid and the Sleeping Nymph* or *Cupid and Psyche*, which was in the royal collection at Wimbledon House. This painting is remarkable for the same rich colours of pink and blue, the same Titianesque landscape and sky which are found in the *Rinaldo and Armida*, and in the portrait of *Venetia, Lady Digby*. It figures in the sale-catalogue of Charles I's collection in 1649, and is still at Hampton Court. Bellori, who, as has been stated before, was informed by Sir Kenelm Digby, states that Van Dyck painted for Charles I *The Dance of the Muses with Apollo on Parnassus, Apollo flaying Marsyas, Bacchanals,*

Venus and Adonis, and *Nicholas Lanier as David playing the Harp before Saul.* None of these paintings can be traced. Bellori also states that he painted for the queen a Holy Family with dancing angels, "Per la Regina fece la Madonna col Bambino e San Giuseppe rivolti ad un ballo di Angeli in terra, mentre altri di loro suonano in aria con vedute di paese vaghissima." This statement is corroborated by an entry in Charles I's catalogue as among the pictures in store at Whitehall, "Done by Vandike. Item. Another our Lady with Christ, where many angels are a-dancing; removed by the King himself out of the little room by the long Gallery"; and by the fact that in the queen's apartments at Somerset House, in 1649, there was a picture of *Mary, Christ, and many angels dancing*, which was sold by the Parliament for a small sum. This would appear to be identical with the painting which was purchased by Sir Robert Walpole; at least Vertue considered it to be so, early in the eighteenth century, when he transcribed the catalogue of Charles I's collection from the manuscript in the Ashmolean collection at Oxford. Walpole's picture was purchased, with other paintings, from the Houghton Hall collection by the Empress Catherine II of Russia, and is now one of the chief ornaments of the Hermitage Gallery at St. Petersburg. Bellori's statement, therefore, is only partially correct, for in this version, if indeed it be that painted for Henrietta Maria, the group of angels making music above has been omitted by Van Dyck, and the space filled, rather awkwardly, by a brace of partridges flying through the air, whence the name of *La Madonne aux Perdrix* has been attached to the picture. The whole composition shows the painter at his full

individual development, and not merely feeling his way in the steps of Titian and Rubens, as in the earlier versions of the same picture. According, however, to another account, the painting now at St. Petersburg is identical with that painted for the Prince of Orange, and was purchased by Sir Robert Walpole at the sale of the collection at the royal Château of the Loo in 1712.

Collection of] [*the Earl of Denbigh and Desmond*

MARY VILLIERS, DUCHESS OF RICHMOND AND LENOX, WITH MRS. GIBSON THE DWARF

CHAPTER XI

Van Dyck at the English Court—Mytens and Cornelis Jansen—the Great Families of Villiers, Stuart, Herbert, Wharton, Cary, Wriothesley—the Cavaliers and their Portraits—Laud and Strafford

VAN DYCK found a world easy to conquer in London. At Antwerp he had been not only overshadowed by the genius and colossal reputation of Rubens, but also compelled to compete on level ground with a number of other painters, some of whom were but little inferior to himself in actual skill, and even in the domain of portraiture produced works which are not unworthy of being placed by the side of portraits by Van Dyck. In London there was a curious dearth of painters who attained any distinction.

Van Dyck's patrons were almost entirely confined to the court and those immediately connected with it. One of the earliest portrait-groups was that of the widowed Catherine Manners, Duchess of Buckingham, with her three children. The Duchess is seated in mourning for her murdered husband, whose miniature portrait she holds in her hands. Round her are her daughter Mary, and her two boys, George and Francis. The two boys, George, the well-known second Duke of Buckingham, and Francis, the beautiful Francis Villiers, who laid down his life for his king in 1648, were painted by Van Dyck for Charles I, standing side by side in a charming picture,

now at Windsor Castle. Their sister, Mary Villiers, was painted by Van Dyck several times. Married first in 1634 to Charles, Lord Herbert, third son of the Earl of Pembroke, and quickly left a widow, she found a second husband in the king's cousin, James Stuart, Duke of Lenox. As Duchess of Lenox, Mary Villiers was painted by Van Dyck, seated in white silk, in the character of St. Agnes, separate versions of which are at Combe Abbey and at Windsor Castle.

Her husband, James, Duke of Lenox, was one of the most intimate and trusted friends of Charles I. His uncle, Lodowick Stuart, Duke of Richmond and Lenox, was a near cousin to James I, and that king's most trusty friend and counsellor, and had been rewarded by the grant of Lord Cobham's forfeited estates in Kent. The widowed Duchess of Richmond and Lenox survived until 1639, and a fine full-length portrait of her, formerly at Cobham Hall, and now in the collection of the Marquess of Bath at Longleat, is attributed to the hand of Van Dyck. It is more probable, however, that this portrait is one of the fine late portraits by Mytens, done under the influence of Van Dyck. A portrait, however, of the Duchess of Richmond was at Whitehall in 1639, and may have been an imitation of Mytens by Van Dyck. The Duke of Lenox was one of Van Dyck's most frequent sitters. Van Dyck painted the Duke of Lenox as *Paris*, in his shirt and holding an apple. Again at full length in black dress in the 'habit of St. George,' and in the same habit, with his hand on the head of a favourite greyhound, which is said to have saved him from assassination by waking him from sleep.

Two of the younger brothers of the Duke of Lenox,

Collection of] [*the Earl of Darnley*

LORD JOHN AND LORD BERNARD STUART

Lord John Stuart and Lord Bernard Stuart, afterwards Earl of Lichfield, both of whom were killed during the Civil Wars, appear together in one of Van Dyck's noblest paintings, lately in the collection of the Earl of Darnley at Cobham Hall, where it was in 1672 at the time of the decease of the last Duke of Richmond and Lenox. A beautiful double portrait of two youths in the collection of the Earl Cowper at Panshanger is known also under the title of *Lord John and Lord Bernard Stuart.* The picture was purchased in 1682 by the Earl of Kent from Sir Peter Lely's assistant, Jan Baptist Gaspars.

The Duke of Lenox's sister, Frances, Countess of Portland, was painted by Van Dyck in a companion portrait of her husband, Jerome Weston, second Earl of Portland; these two portraits were engraved by W. Hollar at Antwerp, whither they probably had been taken during the Civil Wars. A portrait of the Countess of Portland is now in the Grand-Ducal Gallery at Darmstadt. A full-length portrait of Richard Weston, first Earl of Portland, the king's most confidential adviser after the death of Buckingham, the Lord Treasurer whose correspondence with Sir Balthasar Gerbier has been alluded to before, is in the collection of W. Ralph Bankes, Esq., at Kingston Lacy.

Another of Van Dyck's chief patrons was Philip Herbert, fourth Earl of Pembroke and first Earl of Montgomery, Lord Chamberlain of the Household. Portraits of his brother, William Herbert, third Earl of Pembroke, Shakespeare's friend and patron, whom he succeeded in 1630, have been attributed to the hand of Van Dyck. This passionate and eccentric earl was painted several

times by Van Dyck, and, according to Aubrey, "had the most of his paintings of any one in the world." Various portraits of Pembroke and his family are in the collection of the present Earl of Pembroke at Wilton. The principal painting there is the immense composition representing the fourth Earl of Pembroke with his second wife, Anne Clifford, and his family, including his son Philip, Lord Herbert, afterwards fifth Earl of Pembroke, his son's wife, Penelope Naunton, and also his daughter, Anne Sophia, with her husband, Robert Dormer, Earl of Carnarvon.

Another important family group with whom Van Dyck's name is inseparably connected is that of the Whartons and Carys. Philip, fourth Lord Wharton, was one of the most attractive figures at the court of Charles I. The elder son of Sir Thomas Wharton of Aske in Yorkshire, and of Philadelphia Cary, daughter of Robert, Earl of Monmouth, he was noted for his beauty and graceful figure. He was nineteen years of age in 1632, when Van Dyck came to England, and in that year was married to his first wife, Elizabeth, daughter of Sir Rowland Wandesford. It was probably to celebrate this occasion that Van Dyck painted the famous portrait of him as a shepherd, which is one of the chief attractions in the Hermitage Gallery at St. Petersburg. Lord Wharton employed Van Dyck to paint a series of portraits of his family, mostly at full length, for which he built a special gallery in his new house at Winchendon, near Aylesbury.

The whole-length portraits in this series by Van Dyck were those of Philip, Lord Wharton, Sir Thomas Wharton, his brother, Arthur Goodwin, father of the said Lady

[*Hermitage Gallery, St. Petersburg*

PHILIP, LORD WHARTON

Wharton, Elizabeth and Philadelphia Wharton (?), Viscount Chaworth, Charles I, Henrietta Maria, the Countess of Chesterfield, the Countess of Worcester, Anne Cavendish, Lady Rich, Margaret Smith, wife of Thomas Cary, uncle to Philip, Lord Wharton, and Prince Rupert. The half-length portraits were those of Philip, Lord Wharton (already described), Philadelphia Cary, his mother, Jane Wenman, wife of Arthur Goodwin and mother of his second wife, Jane Goodwin his second wife, Sir Rowland Wandesford, father of his first wife, and Archbishop Laud. From this set there were purchased from Houghton by the Empress Catherine for the Hermitage at St. Petersburg the full-length portraits of Sir Thomas Wharton, Elizabeth and Philadelphia Wharton, Charles I, and Henrietta Maria; and the half lengths of Philip, Lord Wharton, Sir Rowland Wandesford, Jane Wenman, and Archbishop Laud.

Another family group was that of the Russells, who were connected with the aforesaid Margaret Smith through the marriage of Francis Russell, fourth Earl of Bedford, with her cousin, Catherine Brydges. A fine full-length portrait of this Earl of Bedford, in black satin, painted by Van Dyck in 1636, is in the collection of the Duke of Bedford at Woburn Abbey. Their eldest son, William, fifth Earl of Bedford, who afterwards joined the parliamentary army, and commanded the cavalry at Edgehill, was painted by Van Dyck, together with the young George Digby, second Earl of Bristol, who married Bedford's sister, Margaret Russell, in the superb double portrait now in the collection of Earl Spencer at Althorp.

The Earl of Bedford here depicted became the first Duke of Bedford, and lived till 1700, being, as it is said,

at his death the last survivor of those who sat for their portraits to Van Dyck. His wife was Anne Carr, the beautiful and virtuous daughter of the notorious Robert Carr, Earl of Somerset, James I's favourite, and his infamous wife, the Countess of Essex. A full-length portrait of this charming lady, in white silk, is at Woburn Abbey, but the most attractive portrait of her is the half length, in blue silk, at Petworth, in which she is drawing on a glove.

The Cecils, children of James I's crookback secretary, Robert, Earl of Salisbury, are represented in Van Dyck's list of sitters by William Cecil, second Earl of Salisbury, with his son Charles, Viscount Cranborne and his wife, the three portraits being in the collection of the Marquis of Salisbury at Hatfield. Diana Cecil, Countess of Oxford, is well known to travellers from the brilliant portrait of her by Van Dyck in the Prado Gallery at Madrid. Her sister Elizabeth, wife of William Cavendish, third Earl of Devonshire, appears, as also does her husband, at full length in the collection of the Duke of Devonshire at Chatsworth, while another portrait of her is among the beautiful set of paintings by Van Dyck at Petworth. At Knole, in the collection of Lord Sackville, there is an amazingly truculent portrait of Edward Sackville, fourth Earl of Dorset, the former lover of Venetia, Lady Digby, and the hero of a famous duel with Lord Bruce, fought on the frontier of Flanders and Holland, in which the latter lost his life, and Dorset was severely wounded. In the same collection there is a portrait of his son's wife, Frances Cranfield, Countess of Dorset, at full length in white silk.

Thomas Wriothesley, Earl of Southampton, son of

Collection of] [*the Earl Spencer, K.G.*

GEORGE DIGBY, SECOND EARL OF BRISTOL, AND WILLIAM, FIRST DUKE OF BEDFORD

Collection of] [*M. Jacob Herzog*

WILLIAM VILLIERS, VISCOUNT GRANDISON

Shakespeare's friend and patron, was also painted by Van Dyck, but the painter's most remarkable achievement in this family was the presentment of Rachel de Ruvigny, Countess of Southampton, as *Fortune seated on the Clouds*, painted in 1636.

The heroes of the Civil War stand before the spectator in the gallery of Van Dyck's portraits. The young Stuart and Villiers brothers have already been noticed. William Cavendish, Earl of Newcastle, victor at Allerton Moor, and one of the generals defeated at Marston Moor, stands at full length in the "habit of St. George" in the fine portraits at Welbeck Abbey and at Althorp.

The two brilliant brothers, Robert Rich, Earl of Warwick, and Henry Rich, Earl of Holland, sons of Penelope Rich, the *Stella* of Sir Philip Sydney, were painted by Van Dyck in full length portraits, both known from several versions or replicas, noteworthy being that of the Earl of Holland in the collection of the Duke of Buccleuch at Montagu House, Whitehall, and those of the Earl of Warwick at Warwick Castle, painted in 1632, and in the collection of the Earl of Leicester at Holkham.

William Villiers, Viscount Grandison, cousin of the Duke of Buckingham, is among the most attractive figures in this series, with his long auburn hair, scarlet and gold dress, and plumed hat. Portraits of him at full length are in the collections of the Earl of Clarendon at The Grove, and the Duke of Grafton. As fitting companions to Grandison may be noted the full-length portraits of George Hay, second Earl of Kinnoull, Captain of the Yeomen of the Guard, in the collection of the Earl of Clarendon at The Grove, and George Gordon, second Marquess of Huntly, who also met his death on the

scaffold in 1649, in the collection of the Duke of Buccleuch at Montagu House.

In the same year, 1649, the scaffold claimed two other victims in the persons of Arthur, Lord Capel, whose portrait by Van Dyck is in the collection of the Earl of Clarendon at The Grove, and James, Duke of Hamilton, one of the most prominent actors in the drama of the Civil Wars.

Thomas Wentworth, Earl of Cleveland, appears in a full-length portrait by Van Dyck in the collection of the Earl of Verulam at Gorhambury; and again in a large family group, with his wife, Anne Crofts, and his daughter Anne, afterwards Lady Lovelace, in the collection of the Earl of Strafford at Wrotham Park.

The fine portraits of Sir Edmund Verney, Knight Marshal, in the collection of Sir Edmund Hope Verney, Bart., at Claydon House, Buckinghamshire, of Ralph, Lord Hopton, at Petworth, and of the first Earl of Peterborough and his Countess, both at full length, in the collection of Mrs. Elrington Bisset, the lady being accompanied by a panther, may be mentioned as additions to the list of Cavaliers painted by Van Dyck.

William Laud, Archbishop of Canterbury, the honest, if misguided, adviser of Charles I in ecclesiastical affairs, is familiar to all from the pathetic likeness of him painted by Van Dyck. The careworn prelate seems conscious of the fate that awaited him on the scaffold in 1640. One version of this well-known portrait of Archbishop Laud hangs in Lambeth Palace. Other versions of this portrait, claiming to be originals, are in the Hermitage Gallery at St. Petersburg (from Houghton) and in the collection of Earl Fitzwilliam at Wentworth Woodhouse.

Archbishop Laud had been preceded on the scaffold

Collection of] [*the Earl Fitzwilliam*

ARCHBISHOP LAUD

a few years earlier by a greater man, the mighty Thomas Wentworth, Earl of Strafford. No man played a greater part in this historical tragedy, and no one owes a greater debt to Van Dyck. The various portraits of Strafford by Van Dyck would in themselves be sufficient to establish the painter's reputation. In them he seems to have put forward his most strenuous efforts to delineate the features and character of this most important figure in the history of England. In the collection of Earl Fitzwilliam at Wentworth Woodhouse there is a series of portraits by Van Dyck representing the Earl of Strafford, which have descended through his heirs to the present owner. The same gloomy, swarthy face is seen throughout. Strafford appears in one instance at full length in armour with his hand on the head of a large dog, and again in armour with the general's *bâton*, another version of this being in the collection of the Duke of Portland at Welbeck Abbey. Similar portraits, mostly at half or three-quarters length, occur in many other collections. The most striking perhaps of all the portraits of Strafford is that in which he is seated in a plain black silk robe, pausing in the act of dictation to his secretary, Sir Philip Mainwaring, who sits writing at a table by Strafford's left elbow.

CHAPTER XII

Van Dyck's Friends at Court—Arundel, Endymion Porter, Inigo Jones, and others—His Life at Blackfriars—Ladies of the Court —His Method of Painting—Latest Portraits of Himself—Van Dyck's Marriage—Death of Rubens—Van Dyck revisits Antwerp—Van Dyck at Paris—Return to England and Death of Van Dyck

IT is curious to find that among the numberless portraits attributed to the hand of Van Dyck in the private collections of England, there are but few which can be accepted as genuine outside the groups of portraits detailed in the preceding chapter. It should be remembered that Van Dyck died at the outset of the Civil Wars, and that therefore he could not well have painted any person whose chief claim to distinction rested on their service to the king in his army. The more important among the portraits by Van Dyck which remain to be described are those of persons with whom he was wont to associate on terms of personal friendship. A few portraits of other prominent public characters may be attributed safely to him, such as that of Sir Edward Littleton, Chief Justice of the Common Pleas, who succeeded Lord Finch in 1640 as Lord Keeper of the Privy Seal, of which two or three versions exist, no one being satisfactory enough to be the original; that of Sir Thomas Hanmer, cup-bearer to the king, mentioned with great

Collection of] [*the Earl Fitzwilliam*

THOMAS WENTWORTH, EARL OF STRAFFORD, AND HIS SECRETARY, SIR PHILIP MAINWARING

admiration by John Evelyn in his diary as then in the possession of Lord Newport, and now in the collection of Sir Henry Bunbury, Bart., at Barton in Suffolk; and that of Thomas Chaloner, the regicide, which passed from Houghton Hall to the Hermitage Gallery, St. Petersburg.

Van Dyck's early patrons, the Earl and Countess of Arundel, remained so until the last. In 1639 Arundel was appointed to command the king's forces in Scotland. Van Dyck painted the Earl Marshal in armour with the commander's *bâton* in his hand. Arundel appears thus in a full-length portrait in the collection of the Earl of Clarendon at The Grove, but his likeness in this costume is most familiar from the majestic painting in which he appears at three-quarters length in armour with his hand on the shoulder of his grandson, a painting known from many versions, the best and, as it would seem, the undoubted original, being that in the collection of the Duke of Norfolk at Arundel Castle. In this fine painting Van Dyck shows that he had lost none of his former skill. Arundel was particularly interested in a scheme connected with the island of Madagascar. He had himself painted by Van Dyck, seated in his study with the countess; between them is a globe, on which Madagascar is marked, and to which Arundel points with his marshal's *bâton*; this painting is also at Arundel Castle. The Earl and Countess of Arundel also employed Van Dyck to paint a large picture representing themselves and their children, on the same scale as *The Pembroke Family*; but this was never completed, although the composition is familiar from a small copy of Van Dyck's design completed by Philip Fruytiers in 1643, and engraved by

Vertue. Van Dyck also painted admirable portraits of the two sons of the Earl and Countess of Arundel, Henry, Lord Maltravers, who married Elizabeth, sister of James Stuart, Duke of Lenox, and succeeded his father as Earl of Arundel, at half length in armour, in the collection of the Duke of Norfolk at Arundel Castle; and William, Viscount Stafford, the second son, painted in black satin, in the collection of the Marquess of Bute.

Another early friend of Van Dyck was Endymion Porter, the same who had ordered from Van Dyck at Antwerp the painting of *Rinaldo and Armida*, purchased by Charles I in 1630. Porter remained one of Van Dyck's best friends, and the painter has commemorated him in some important portraits. He appears at three-quarters length in a rich red and white dress with an orange cloak over the left arm in a portrait in the collection of the Earl of Mexborough. Porter's wife, Olivia, daughter of Lord Boteler, and sister of the Countess of Newport, was painted by Van Dyck in a charming half-length portrait, now in the collection of Lord Leconfield at Petworth.

Inigo Jones, the famous architect, had been consulted by Charles I as to a residence for Van Dyck at the time of the painter's first entry into the royal service. Probably the king suggested to the architect that provision should be made for the court-painter in the plans for the royal palace at Whitehall. The portrait of Inigo Jones, painted by Van Dyck, a head only, but remarkable for its power and character, is known from innumerable repetitions.

Another conspicuous figure at court was the gay and witty Thomas Killigrew, dramatist, poet, page of honour to Charles I and the jester whose merry speeches so often diverted the royal circle after the Restoration of

Collection of] [*the Duke of Norfolk, K.G.*

THOMAS HOWARD, EARL OF ARUNDEL, AND HIS GRANDSON

Charles II. His dissipated face with long fair hair is seen in the portrait, in which Van Dyck painted him to the knees in crimson silk, with his hand on the head of a huge boar-hound.

Sir William Killigrew, also a dramatist and poet, elder brother of Thomas, was painted by Van Dyck in the same year, 1638, his portrait being in the collection of the Duke of Newcastle at Clumber.

Another dramatist and poet of the period, Sir John Suckling, was painted by Van Dyck, standing against a rock, holding a copy of the folio edition of Shakespeare.

John Ashburnham, the king's personal attendant, was painted by Van Dyck, the portrait being at Ashburnham Place in Sussex. The portrait of a *Mr. Rogers with a Dog*, in the collection of the Duke of Devonshire, probably represents another of Van Dyck's friends in the royal household.

Hard work in the morning and rich banquets with fair ladies and gay courtiers in the evening formed the daily routine of the fashionable painter. When the affairs of his royal patrons began to be embarrassed, and money ceased to flow as freely from the royal coffers, Van Dyck found that the debts owed him by the king, as well as his pension, were often in arrear. It is evident that the king did not always approve of the charges made by the painter, since he with his own hand amended the prices asked by Van Dyck on the Memorandum so often referred to. It is said that one day the king, while sitting to Van Dyck, discussed with the Earl of Arundel, who was present, the financial difficulties of the crown, and turning to the painter asked him if he knew what it was to be in want of money. "Yes, sir," replied the painter, "if one

keeps open table for one's friends, and an open purse for one's mistresses, one soon comes to the bottom of one's coffer." Women were the fatal attraction of Van Dyck's life, and on them he wasted his health and his money. One fair siren, by name Margaret Lemon, ruled him and his house, and was painted by him more than once. She appears in a portrait at Hampton Court, which is evidently based on the well-known *Magdalen* by Titian, and again in a saucy portrait, known from an engraving by A. Lommelin, the original of which cannot be traced. Van Dyck painted her also as *Judith holding a Sword.*

Throughout life Van Dyck shows considerable avidity for money, but it was not from avarice, so much as to enable him to maintain the costly and luxurious habits in which he indulged.

It is clear that the renowned painter, Sir Anthony Van Dyck, could not live a life of luxury and splendour, and at the same time devote himself with unabated zeal to the practice of his art. He began more and more to leave portions of the work to his assistants, and to adopt the position held by Rubens in the latter's great working *atelier* at Antwerp. This he would seem to have done himself at Antwerp before he came to settle in England.

It is not surprising, therefore, to find that in his later English portraits Van Dyck shows a great unevenness of execution. The design may be fine and noble, but the colour is cold and hard, the texture loose, flimsy, and woolly, and the hands, with other accessories, commonplace and monotonous. It is in the hands especially that a great change is seen. Formerly they were a part of the portrait with which Van Dyck took great trouble.

Collection of] [*the Earl of Clarendon*

JAMES STANLEY, SEVENTH EARL OF DERBY, AND CHARLOTTE DE LA TREMOUILLE, HIS WIFE, WITH THEIR DAUGHTER

The later portraits of Van Dyck show the face of a delicate voluptuary. The features have sharpened, the cheeks grown thin under the stress of work in the daytime and pleasure in the evening. The long chestnut hair is brushed back in elegant disorder over a forehead well modelled and intellectual in its form; the upturned moustache and the small tuft of hair on the chin shadow the mouth with its lover-like lips and the small round chin, which are in themselves a key to the weaknesses of Van Dyck's character. The eye, however, is bright and alert, only it bears a look of melancholy which makes one think of the words used by St. Paul, "Let us eat and drink, for to-morrow we die." Portraits of Van Dyck like this are in the Gallery of Painters' Portraits in the Uffizi at Florence, in the Louvre, and in the double portrait already mentioned, said to represent Van Dyck and Endymion Porter, in the Prado Gallery at Madrid. In this last painting the delicate figure, face and hand of the painter is admirably contrasted with the robust, full-blooded face and figure of his English companion.

The last portrait which Van Dyck painted of himself is probably that in which he is pointing to a sunflower (*tournesol*). Clad in a suit of rich crimson silk, the painter is seen to the waist, turned to the right and looking at the spectator; with his left hand he draws out and displays the gold chain of honour which the king had bestowed upon him, and with his right he points to a sunflower. What is the allegory of this painting? Van Dyck would seem to suggest that as the sunflower turns its face to the sun as the latter crosses the heavens, so does the painter's art depend upon the warmth of the patronage which may be extended to it, while mere

payment in gold does not affect it so much as the continuing rays of royal favour. This portrait is known from many versions, most of them repetitions by his pupils.

What with hard work, what with wine and women, the painter's health began to give cause for great anxiety. He became restless and irritable, and both his art and his health showed signs of exhaustion. The troubles which now beset the royal family made payments from the exchequer both scanty and irregular.

Charles I, however, seems to have been really attached to Van Dyck, and, seeing how the disorder of his life was injuring his health, the king determined to find him a wife. There was at court a young lady of good family, Mary Ruthven by name. She was the daughter of Patrick Ruthven, fifth son of John Ruthven, Earl of Gowrie. Her mother, Elizabeth Woodford, had been the widow of Thomas, Lord Gerard, of Abbot's Bromley, and had died in 1627. Her father was a prisoner in the Tower of London, and the young lady was without a protector. One of her father's sisters had been the first wife of the great Lodowick Stuart, Duke of Richmond and Lenox, and another was the mother of the famous Marquess of Montrose. The king arranged a marriage in 1639 or 1640 between Mary Ruthven and Van Dyck, whereby the painter became connected with some of the leading families in England and Scotland. The story goes that Margaret Lemon, the mistress-in-chief of Van Dyck, was so incensed with the painter on his determination to marry, that she tried to wound and mutilate his right hand, the hand on which he depended for his livelihood. Mary Ruthven herself has left very little mark in the

Collection of] [*Miss Alice de Rothschild*

THE VIRGIN AND CHILD WITH THE ABBÉ SCAGLIA

history of Van Dyck, who is said to have had "no great Portion with his Wife, except her Beauty and Quality." The poet Cowley, however, alludes to their connubial happiness. A portrait of a sweet-faced lady in white, holding a violoncello, in the Royal Gallery at Munich, is said to represent her, and also a portrait of a lady in the character of *Herminia* or *Minerva*, wearing a breastplate and holding a helmet, in the collection of J. C. Harford, Esq., at Blaise Castle. It is possible that the lady represented here, who does not resemble the lady in the portrait at Munich, may be the aforesaid Margaret Lemon.

On May 30, 1640, Rubens died at Antwerp within a month of completing his sixty-third year. Even at that age his death was premature, for his genius was undimmed, his mind as clear and prolific, his hand as active and industrious, as they had ever been. It is one of the greatest tributes to Van Dyck's reputation that he alone seems to have been thought of as the person who could take over and carry on Rubens's vast picture-manufactory at Antwerp. Overtures were therefore made to him to return to his native country. Philip IV was anxious about the completion of the paintings which he had ordered from Rubens. His brother Ferdinand, the Regent, wrote that, as Van Dyck was expected at Antwerp about St. Luke's Day, he thought it better to wait until he could speak with Van Dyck himself as to finishing the paintings. But unexpected difficulties arose owing to the change in the painter's health and temperament. Nothing now was good or exalted enough for Van Dyck. If he came back to Antwerp to take charge of the school of Rubens, he was not going merely

to complete and carry out the designs of Rubens. Van Dyck was ready to commence them again himself, only they must be the entire work of Van Dyck, and have nothing of Rubens about them. Ferdinand writes to Philip that Van Dyck has his moods, so that he could assure the king of nothing. So strange was the painter's manner that he is described in a letter as *archi-fou*. Van Dyck, however, eventually did decide to go over to Antwerp. Affairs in England were at an acute strain, and the royal service was no longer one of security and profit. The king left London on his campaign to the north, and removed his court to York. Soon after this date the painter was in Antwerp, where on October 18, 1640, he was entertained with great pomp and magnificence by his brother-artists and other members of the Academy of Painting there, on the occasion of the Festival of their patron-saint, St. Luke.

Van Dyck found himself in Antwerp the acknowledged head of the Flemish School of Painting. As Van Dyck refused to finish the work of Rubens, Ferdinand no longer delayed this work, but intrusted it to Gaspar de Crayer. Van Dyck's feelings, however, were soothed by a fresh commission from the King of Spain. This appears to have made him decide to leave England, and make his permanent home at Antwerp, so that he prepared to return at once to London to make arrangements for his removal. A rumour, however, reached him that the King of France contemplated decorating the galleries of the royal palace of the Louvre with a series of historical paintings. Van Dyck saw in this a possible realization of his long-cherished wish to execute a series of such paintings, which might put into the shade the works of

Collection of] [*the Duke of Devonshire, K.G.*

DOROTHY SIDNEY, COUNTESS OF SUNDERLAND

Rubens in the Palais de Luxembourg at Paris. In January, 1641, he was at Paris trying to obtain the commission for this work. The French painters, however, combined against Van Dyck, as they did not appreciate his work, and probably resented his haughty manner. They succeeded in obtaining the commission for their own representatives, Nicolas Poussin and Simon Vouet, though the latter did not live to take any part in the work. Van Dyck was thoroughly exasperated and disheartened by his failure.

In May, 1641, he was back in London, recalled no doubt by the king, who required his services on the occasion of the marriage of his eldest daughter, the Princess Mary, to the youthful William, Prince of Orange, son of Van Dyck's former patrons, Frederick Henry and Amalia of Orange. The marriage was solemnized May 12. Van Dyck painted the bride and bridegroom together at full length, the young couple being little more than children at the time. This charming painting is now in the Ryksmuseum at Amsterdam, and may be regarded as the last expression of Van Dyck's genius. This commission and other portraits of the young couple kept Van Dyck still in England, though the state of his health caused much delay in their completion.

Van Dyck apparently carried out his intention of leaving England, though he did not yet break up his establishment at Blackfriars, probably because his wife was soon about to bear a child. In October, 1641, he was again at Antwerp, making arrangements for his future residence; but early in November he was again in Paris. His health now gave considerable cause

for real anxiety, and he hastened his return to England. In a letter to M. de Chavigny, who had offered a commission to the painter from Cardinal Mazarin, Van Dyck writes that his health is too bad to permit of him accepting the commission, though he hoped, if it improved, to be at his command. So with his carriage and four horses and his five servants, "Signor Antonio" crossed the sea for the last time.

On Van Dyck's return to London it was evident that he was in a dangerous state of health. The king, greatly concerned, sent his own physician, probably Sir Theodore Mayerne, to attend him, offering a reward of £300 if the physician could restore the painter to health and life. But the hand of death was on Van Dyck, and the physician's efforts were fruitless. On December 1 Lady Van Dyck gave birth to a daughter, who was named Justiniana. On December 4, Van Dyck made his will. On December 9 the painter breathed his last, aged forty-two years, eight months, and seventeen days. His infant daughter was baptized on the very day that her father died. Two days later the remains of the famous painter were interred, as he himself directed in his will, in the great Cathedral of St. Paul, the spot chosen, as noted by Nicasius Rousseel, the king's jeweller, Van Dyck's friend and neighbour at Blackfriars, who attended the funeral, being near the tomb of John of Gaunt in the choir of the Cathedral. A monument was subsequently erected to his memory by the king's order. Both grave and monument, with the mortal remains of Sir Anthony Van Dyck, perished with the cathedral in the Great Fire which devastated London in 1666.

Collection of] [*the Duke of Westminster*

THE VIRGIN AND CHILD WITH ST. CATHERINE

CHAPTER XIII

Engraving in the Netherlands—The *Iconographie* of Van Dyck—Van Dyck as an Etcher

NO account of the life and works of Anthony Van Dyck would be complete without some notice of the famous series of engraved portraits which is known as the *Iconographie* or the *Centum Icones* of Van Dyck. This series not only forms in itself a most important collection of the painter's actual work, but also ranks among the most remarkable and interesting productions of the engraver's art.

Rubens, whose mind could range over the whole field of art and survey the future with as much ease as it studied the past, was not slow to perceive the great value of the services which the engraver might perform for him. Rubens, however, was not content with merely outlining works of a moderate size and importance for translation into engraving by artists over whom he had no control. He devoted a considerable amount of time and attention to the foundation and direction of a special school of engravers, mainly devoted to the translation and reproduction of his own paintings. As Rubens had rescued the art of the Flemish painters from its downward path, so did he elevate that of the engraver back to a high level, although in the secondary group of translators. Under his inspiring influence a number of young en-

gravers grew up whose works often attain to the highest point of excellence in the merely technical side of their art. Such were the brothers Schetselen (Scheltius) and Boetius van Bolswert, Lucas Vorsterman, Paul du Pont (Pontius), the De Jodes, and others, who rank among the finest exponents of the engraver's art. Rubens kept entire control over their work under his direction, and the reductions from his vast compositions were either made by himself, or under his immediate direction by the best draughtsmen among his assistants, such as Anthony Van Dyck and Erasmus Quellinus. So important did the commercial value of these engravings become, that in 1619 Rubens applied to the Regents of the Netherlands for a special privilege to protect his property in them, but without success.

Anthony Van Dyck was from his early youth associated with the principal engravers in the school of Rubens, such as the De Jodes, as well as with the Brueghels, whose fame owed so much to the reproductive skill of the engraver. He would naturally not fail to see the advantage that Rubens and the Brueghels gained from the multiplication of their works, both from the view of their artistic reputation and from the actual commercial profit accrued. Allusion has already been made to the tradition, handed down from Sir Kenelm Digby, that Van Dyck was first employed by Rubens on work for his engravers. When Van Dyck returned from Italy and established himself at Antwerp as an independent painter, and one whose renown extended beyond his own country, he began at once, in imitation of Rubens, to utilize the school of engravers at Antwerp, and to superintend the reproduction of his own works, the process adopted being

the same. The Bolswerts, Paulus Pontius, and the De Jodes were all employed by him, or by the printsellers who were concerned in this particular business, and it is possible to discover from the engravings made by these artists from the works of Van Dyck some of the principal paintings completed by the painter at Antwerp. Lucas Vorsterman was away in England, and did not return until about 1630. It is evident that Van Dyck exercised, like Rubens, a personal supervision of the engravings for his works; for, when in England, he expressed his dissatisfaction, as Vertue records, with the engravings made by Wenzel Hollar, the Earl of Arundel's favourite engraver, saying that Hollar was quite unable to enter into the true spirit of his drawing.

On some of the engravings from paintings by Van Dyck the name appears, as publisher, of Martin van den Enden. It is difficult to conjecture whether the idea of publishing a series of engravings from Van Dyck's portraits originated with the painter or with the said Martin van den Enden. It was probably with the latter, for the idea was by no means a new one, and the venture was most probably of a merely commercial character. Similar collections of engraved portraits had been published from time to time during the last fifty years or so, such as the collection of artists' portraits edited by Lampsonius, and published by the engraver Hieronymus Cock at Antwerp in 1572. The chief novelty about the publication of Van Dyck's portraits lay in the whole series being taken from the works of a single painter.

The scheme of publication suggests the mind of a man of business rather than that of an artist. The plan of the original edition was to issue three series of portraits, the

first containing those of princes and distinguished military commanders, the second celebrated statesmen and *savants*, the third artists and amateurs. The last series was by far the largest, amounting to fifty-two out of eighty, the first contributing sixteen, the second only twelve. There is no evidence to show that these three series were ever issued by Martin van den Enden as one complete publication, or that this was ever contemplated. Certain differences in the lettering of the plates, the watermarks of the early impressions, and similar small technical details seem to denote that the three series were issued separately and at intervals of time from each other. Lucas Vorsterman, who engraved several portraits for the series, and finished one plate which Van Dyck had begun himself, did not return to Antwerp from England before 1631, and as his engravings of Gaston of Orléans and Spinola appear in the first series, it is unlikely that this was issued before Van Dyck's removal to England. The portrait of the Abbé Scaglia, issued in the second series, bears the date of his death on May 22, 1641, though this may have been added later on the plate.

The method of procedure would seem to have been as follows. Van Dyck himself made in his own inimitable way a sketch in black chalk of the portrait selected to be engraved. This was taken either from one of his own completed works or from a drawing made by him as a memorandum of an earlier occasion. It does not seem likely, except perhaps in the case of some of the artists, that the drawings for this particular purpose of publication were actually taken from life. The drawings for the portraits of the celebrated Generals Gustavus Adolphus of Sweden, Tilly, and Wallenstein appear to have been

taken from portraits by other hands, and in one case, that of the celebrated Justus Lipsius, Van Dyck does not seem to have shrunk from actually copying a portrait painted by Rubens. These chalk drawings, of which many exist, mostly in reverse to the print, are executed with Van Dyck's most masterly vigour of expression. They appear to have then been handed over to one of the competent artists, trained for this purpose in the school of Rubens, who made from them in oils a finished portrait in *grisaille* or monochrome, as a guide to the engraver, to whom the drawings were next intrusted for the actual process of engraving. Many of these small *grisaille* portraits exist, most carefully finished and capital renderings of Van Dyck's style, but it is not possible on any grounds to ascribe any of them, as has often been done, to the hand of the painter himself. It might be supposed that the finished drawing in *grisaille* would be submitted by the artist for the painter's approbation before it was handed to the engraver, but as the whole series seems to have been carried to completion during Van Dyck's residence in England, such a procedure would have been cumbrous and unnecessary.

In three of the plates mentioned in this first list, Van Dyck appears to have actually handled the etching needle himself. In Italy Van Dyck would have had many opportunities for studying the works of the Italian etchers, and he certainly was acquainted, probably at Florence, with Jacques Callot, the famous French etcher, since his portrait is among the artists depicted in the *Iconographie*. It would not appear that Van Dyck intended from the first to take a part in the actual engraving of the portraits in the *Iconographie*, but rather that

he was led to it, either by a wish to put more style into the engravings themselves, or else to try his hand at one of the most fascinating of arts, that of the painter-etcher. It must have been in Antwerp that he commenced to practise the art, for an etching by Van Dyck, representing *Ecce Homo*, is dated 1630 on an impression in the Albertine collection at Vienna, and another, representing *Titian and his Mistress*, appears to belong to the same date. Both these compositions are after Titian and date back to his Italian journey. The latter is dedicated to his friend Lucas van Uffel, who probably possessed the original picture, and its source is clearly shown by a sketch of the same subject in the Chatsworth sketch-book, against which Van Dyck has written *Mors Titiani*. It is not certain whether these two plates were actually intended by Van Dyck for publication, as they were afterwards heavily worked over by Lucas Vorsterman, and their original character quite removed. The same doubt would apply to the original etchings, which were subsequently inserted in the *Iconographie*.

After the death of Van Dyck in 1641, the original eighty plates of the *Iconographie*, as described, passed at some time or another from the hands of Martin van den Enden to those of another publisher at Antwerp, by name Gillis Hendricx. In addition to these Hendricx acquired fifteen plates etched by Van Dyck himself which were now completed with the burin and entirely re-worked; five portraits, which were so far completed by Van Dyck as to need only the addition of a background, engraved with the burin, to complete them for publication; and five portraits, which for some reason or other were printed just as they were left by Van Dyck himself.

These fifteen plates were now used by Hendricx in a new edition of the "Iconographie," which, by the addition of six more portraits, brought the number of plates up to one hundred. This edition was published in 1645, and became known as the "Centum Icones."

The portrait of Van Dyck, etched by himself, was worked up into a title-page for this edition by the engraver J. Neeffs, the head being placed upon a pedestal which bears the title of the work, as follows: ICONES PRINCIPUM, VIRORUM DOCTORUM, PICTORUM CHALCOGRAPHORUM STATUARIORUM, NECNON AMATORUM PICTORIÆ ARTIS NUMERO CENTUM AB ANTONIO VAN DYCK PICTORE AD VIVUM EXPRESSÆ EIUSQUE SUMPTIBUS ÆRI INCISÆ.

These etchings, however, when printed as they left the hands of Van Dyck, are among the most highly-prized treasures of the engraver's art. In them Van Dyck shows not only the ease and elegance of his own particular style in portraiture, but also such a complete mastership of the technical process, considering the short time which he seems to have devoted to it, that he is enabled through the marvellous skill and restrained dexterity of his hand to convey, by a few strokes in black and white, the modelling of a head, the expression of the features, and the interpretation of a person's character. These etchings stand alone in the history of engraving. Compared with them the portraits engraved by Albrecht Dürer seem laboured and obscure; those by Rembrandt to suggest exercises in chiaroscuro, or mere practice-studies with the needle; those by Whistler to display skill at the sacrifice of actual human interest. The head of Van Dyck, as etched by himself, and that of Snyders

are among the most exquisite pieces of engraving that the art has ever produced. A tribute to the excellence of Van Dyck's work is the rapid disappearance of the peculiar qualities displayed in the original etchings directly they came under the hand of another engraver. Even the skilled hands of Pontius and Vorsterman could not help destroying the individual charm of Van Dyck's work. The etching of Van Dyck's own head is hardly to be recognized in the heavy bust upon the pedestal on the title-page to the second edition. Van Dyck does not, however, appear to have continued to practise the art of etching. One other portrait, that of Philippe le Roy, Seigneur de Ravels, was commenced by him, but never included in the "Iconographie." An etching of *The Holy Family* may be by his hand, and also the original etching for a portrait of Petrus Stevens; but all others attributed to him are probably mere transcripts by others from his works, except one etching of a *Bust of Seneca*, which is now ascribed with more probability to the hand of Rubens.

As a draughtsman Van Dyck presents an unexpectedly varied side to his art. Portraits he sketched in black chalk with a free bold hand. A study of the genuine drawings by Van Dyck leads quickly to the rejection of a number of portrait-drawings, ascribed to him in public and private collections, which are nothing more than copies from his engraved portraits, or even imitations. It may be supposed that Van Dyck's portraits would be the models most likely to be set before the youthful student in the painting schools at Antwerp and in England during the seventeenth century, and that many of these drawings are due to this cause.

But as a history-painter Van Dyck has left many drawings of subjects designed for painting, but never carried out by him. These are executed with a pen or sharp brush, and washed with bistre or Indian ink; they belong to his early days, the Flemish influence being paramount. Sacred history and mythology all provide subjects. Some are obviously youthful efforts, and belong to his early days at Antwerp. Others were evidently done at Genoa during the early part of his visit to Italy.

The Print Room of the British Museum contains a number of those studies of figures and draperies, drawn in chalk on bluish gray paper, which are specially alluded to by Jabach in the account given by him of Van Dyck's method of painting. The same collection contains some interesting examples of Van Dyck's sketches of landscape. This is a branch of art with which the mind hardly connects Van Dyck, but a careful study of his paintings will show that the landscape accessories are usually carefully painted and often of some interest in themselves. From his youth Van Dyck must have been accustomed to regard landscape as one of the chief branches of his art, through his early friendship with the Brueghels. Rubens, too, was a devoted student of landscape, and trained up to this branch of art such capable painters as Lucas van Uden and Jan Wildens. Van Dyck's mind was not so expansive in this direction as the other artists in the school of Rubens. His studies of landscapes, such as those in the British Museum, are careful and intimate, but do not suggest that he surveyed nature as a whole, or ever thought of producing a painting in which mere landscape predominated. As a draughtsman of animals Van Dyck excelled. Like Rubens, he was fond of horses

and a good judge of them. The horses in his equestrian portraits are all carefully studied, the white horse with flowing mane, which he so often introduced, being specially remarkable. It has been noted that the horse on which Charles I rides in the great painting at the National Gallery belongs to a special breed, and this is further shown by the original sketch for the horse in the British Museum. Dogs also were a special delight to him, whether they be the great boar-hounds in the portraits of the Prince of Pfalz-Neuburg, in the *Five Children of Charles I*, or the portrait of Thomas Killigrew, the greyhound in the portrait of the Duke of Lenox, or the little toy spaniels of the court ladies.

Many of the studies from nature, whether horses, dogs, trees, flowers, or plants, which occur as accessories to his portraits, are often executed with such care, and sometimes brilliance, that they seem as if they must be the work of Van Dyck's own hand. It is evident that he was largely esteemed as a draughtsman, for in the great collections of drawings by the Old Masters, from that of Sir Peter Lely to the present day, such sketches by Van Dyck always take a prominent part. Moreover, there are few artists whose drawings have been so frequently copied and imitated as have been those of Van Dyck, great care being required in many instances and considerable expert knowledge to distinguish those which are really the work of the painter's own hand.

CATALOGUE OF THE PRINCIPAL PAINTINGS BY SIR ANTHONY VAN DYCK IN PUBLIC GALLERIES

AMERICA.

CHICAGO.—ART INSTITUTE.

DU BOIS, HELENA TROMPER, WIFE OF HENDRICK.

AUSTRIA-HUNGARY.

BUDA-PEST GALLERY.

A MAN AND HIS WIFE. Double portrait.

THE HOLY TRINITY.

ST. MARY MAGDALENE.

INNSBRÜCK GALLERY.

A LADY IN A RUFF.

VIENNA.—LIECHTENSTEIN GALLERY.

THE ENTOMBMENT OF CHRIST. After Rubens.

DECIUS MUS, SCENES FROM THE LIFE OF THE CONSUL. After Rubens. Six cartoons for tapestry, 1618. I. The Dream revealed. II. The Sacrifice. III. The Oath. IV. The Lictors sent Home. V. The Battle and Death of Decius. VI. The Funeral Procession.

PUTEANUS, ERYCIUS. To the waist, in a black dress, with a medal of the Archduke Albert of Austria.

SNYDERS, FRANS. Bust, in black cloak, about 1620.

AN OLD MAN. Seated, in a black dress, bald head and gray beard, holding in his left hand a medal of Albert, Archduke of Austria.

A YOUNG LADY. To the knees, in Flemish dress, holding a gold chain, about 1619.

A YOUNG LADY. To the knees, in Flemish dress, holding a gold chain and a sprig of green leaves. Painted about 1619.

A MAN. Standing by a chair, in black dress. Inscribed, "Æt^{s} 32, 1624."

CHRIST ON THE CROSS WITH ST. ANTHONY OF PADUA. Sketch in oils.

BLOIS, JOANNA DE. Full length, in black silk.

CRAYER, GASPAR DE. To the waist, in black dress.

FERDINAND, CARDINAL ARCHDUKE OF AUSTRIA. To the knees, standing, in armour, with hat on.

NASSAU-SIEGEN, JOHN, COUNT OF Full-length in armour, with the order of the Golden Fleece.

TASSIS, MARIA LUIGIA DI. To the knees, in black dress, with a feather fan.

TASSIS, ANTOINE DE. To the knees, in religious dress.

A MAN. To the knees, standing, in black dress, short black hair.

VIENNA.—ACADEMY OF FINE ARTS.

VAN DYCK, ANTHONY, as a boy.

VIENNA.—IMPERIAL GALLERY.

SAMSON AND DELILAH.

CHRIST ON THE CROSS.

THE LAMENTATION OVER CHRIST. The dead Christ on the knees of his Mother, with St. Mary Magdalene, St. John, and a weeping angel.

THE HOLY FAMILY.

THE BLESSED HERMAN JOSEPH, THE MYSTIC MARRIAGE OF, 1630.

ST. MARY MAGDALENE. On paper, pasted on wood.

ST. ROSALIA. The Virgin seated on a throne, with the Infant Christ on her knees, who holds a wreath of flowers towards St. Rosalia, 1629.

VENUS AT THE FORGE OF VULCAN DEMANDING ARMS FOR ÆNEAS.

BERG, HENDRIK, COMTE VAN DEN (?). Half length, in armour.

CHARLES LOUIS, ELECTOR PALATINE. Full-length standing figure.

MONCADA, FRANCISCO D'AYTONA, MARQUÉS DE. Half length, in black dress, holding medallion. Signed "A. Van Dyck."

MONTFORT, JOHANN VON. To the knees, in black dress, with gold chain and chamberlain's key.

(?) RHODOKANAKIS, PRINCE. Half length, in red and white dress, with black cloak.

RUPERT, PRINCE OF BAVARIA. Full-length standing figure, with a dog.

SCRIBANI, CAROLUS. To the knees, in religious dress.

A YOUNG MAN. To the knees, fair hair, black dress, gloves in right hand.

A MAN. Bust, short hair, black dress (cut down).

A MAN. Bust (cut down).

A MAN. To the knees, in black dress.

A MAN. Half length.

A YOUNG LADY. Full-length standing figure, in pale red dress.

AN OLD LADY. To the knees, seated, in a black dress with white cap.

A LADY. To the knees, standing, in black silk dress. Signed, "A van Dyck A° 1634."

CHARLES I. To the knees, in black dress, with the ribbon and star of the Garter.

BELGIUM.

ANTWERP.—MUSEUM OF FINE ARTS.

CHRIST ON THE CROSS WITH ST. DOMINIC AND ST. CATHERINE OF SIENA. Painted in 1629.

CHRIST ON THE CROSS. 1628.

THE LAMENTATION OVER CHRIST. 1634.

MALDERUS, JAN, BISHOP OF ANTWERP.

PEPYN, MARTIN. Inscribed "Me pictorem Pictor pinxit D. Ant. Van Dyck Eques Illustris A°. D. 1632 Aet. Me. LVIII."

A PRIEST.

BRUSSELS.—ROYAL GALLERY.

NEGRO HEADS, STUDIES OF.

ST. PETER, MARTYRDOM OF.

SILENUS.

IMPERIALE, GIOVANNI VINCENZO. Senator of Genoa. Painted in 1626.

ST. ANTHONY OF PADUA HOLDING THE INFANT JESUS.

ST. FRANCIS IN ECSTASY BEFORE A CRUCIFIX.

DELLA FAILLE, ALEXANDRE.

VAN VILSTEREN, THE FAMILY OF. Father, mother, five children.

BRITISH ISLES.

DUBLIN GALLERY.

ST. SEBASTIAN.

MARSELAER, FREDERIK DE. Half length, in slashed dress.

DULWICH GALLERY.

STUDY OF A HORSE.

SAMSON AND DELILAH. Samson resting his head on the lap of Delilah, with other figures.

PEMBROKE, ANNE CLIFFORD, COUNTESS OF. Half length, in red silk dress.

EDINBURGH.—NATIONAL GALLERY.

GENTILI, ——. Full-length standing figure in armour.

LOMELLINI FAMILY. Full-length figures.

LONDON.—NATIONAL GALLERY.

THE MIRACULOUS DRAUGHT OF FISHES. Reduced from the painting by Rubens.

ST. AMBROSE REFUSING THE EMPEROR THEODOSIUS ADMISSION TO THE CHURCH. After Rubens, about 1620.

GEEST, CORNELIS VAN DER. Panel, about 1619.

A MAN. Half length, standing by a table addressing a friend, with a negro attendant behind.

HORSES. Study of two horses on panel.

CHARLES I. About 1636.

LONDON.—NATIONAL PORTRAIT GALLERY.

DIGBY, SIR KENELM. To the knees, in armour.

HOPTON, RALPH, LORD. Seated figure, to the knees.

LONDON.—WALLACE COLLECTION.

PARIS.

A YOUNG MAN. Standing figure, in black dress, with bushy hair.

LE ROY, PHILIPPE, Seigneur de Ravels. Signed, "A. Vandyck ætatis suæ 34. A. 1630." Full-length standing figure, in black, with a dog.

LE ROY, —— WIFE OF PHILIPPE, Seigneur de Ravels. Signed, "A. Vandyck Ætatis suæ 16 A° 1631."

VOS, ISABELLA WAERBEKE, WIFE OF PAULUS DE.

OXFORD, BODLEIAN LIBRARY.

DIGBY, SIR KENELM. Three-quarter length, in black dress, with a beard.

FRANCE.

CHANTILLY.

GASTON, DUC D'ORLÉANS. Full-length standing figure, 1631.

LILLE GALLERY.

A LADY. About 1618.

CHRIST ON THE CROSS WITH THE VIRGIN AND ST. MARY MAGDALENE.

CORONATION OF THE VIRGIN.

ST. ANTHONY OF PADUA.

MARIE DE' MÉDICIS, QUEEN OF HENRI IV OF FRANCE.

MONTPELLIER.—MUSÉE FABRE.

FRANCKEN, FRANS, the younger. Bust, in black dress.

PARIS.—LOUVRE.

(?) RICHARDOT, JEAN GRUSSET, AND HIS SON. Three-quarter length, hand on the shoulder of the boy.

THE VIRGIN AND CHILD WITH THE PENITENT SINNERS. The Virgin with the Child on her knees, and St. Mary Magdalene, King David, and the Prodigal Son.

ST. SEBASTIAN SUCCOURED BY TWO ANGELS.

A MAN. Full length, fair hair, left hand on a sword.

THE LAMENTATION OVER CHRIST. The dead body of Christ on the knees of the Virgin, adored by two weeping angels.

VIRGIN AND CHILD WITH TWO DONORS.

RINALDO IN THE GARDEN OF ARMIDA.

VENUS AT THE FORGE OF VULCAN DEMANDING ARMS FOR ÆNEAS.

ISABELLA CLARA EUGENIA, INFANTA OF SPAIN. Three-quarter length, in robes of the order of St. Clare.

MONCADA, FRANCISCO D'AYTONA, MARQUÉS DE. Bust, in armour: study for the equestrian portrait.

MONCADA, FRANCISCO D'AYTONA, MARQUÉS DE. In armour, on a white horse.

A GENTLEMAN AND CHILD, AND OF A LADY AND CHILD. Full-length companion portraits.

A MAN. Half length, long brown curling hair, black dress, and slashed sleeves.

CHARLES I. Signed, "CAROLUS I. REX. A. Van Dyck."

CHARLES LOUIS, ELECTOR PALATINE (born 1617, died 1680, created K.G.), and RUPERT, PRINCE OF BAVARIA (born 1619, died 1682). Half length, in armour, in one portrait.

LENOX, JAMES STUART, DUKE OF. Painted as *Paris*, in white shirt, holding an apple (or pear).

VAN DYCK, ANTHONY. Portrait of himself in his later years. Bust, in black dress.

VALENCIENNES.

ST. JAMES, MARTYRDOM OF.

GERMANY.

AUGSBURG GALLERY.

JESUS CHRIST WITH THE FOUR PENITENT SINNERS.

VIRGIN AND CHILD WITH ST. ANTHONY OF PADUA. *Grisaille* sketch.

ERTVELT, ANDRIES VAN. Marine painter, 1632.

BERLIN GALLERY.

CHRIST CROWNED WITH THORNS. First version.

THE LAMENTATION OVER CHRIST.

THE DESCENT OF THE HOLY SPIRIT.

ST. JOHN THE EVANGELIST AND ST. JOHN THE BAPTIST.

ST. PETER.

NYMPHS BATHING SURPRISED BY SATYRS.

SAVOIE-CARIGNAN, THOMAS, PRINCE DE. To the knees, in armour. Signed, "Ant. van. Dyck Eques Fe^t."

BRUNSWICK GALLERY.

A MAN. To the knees, in black dress, standing with left hand on a staff.

CASSEL GALLERY.

SNYDERS, FRANS, AND MARGARETHA DE VOS, HIS WIFE. Double portrait, life-size, to the waist, about 1620.

WILDENS, JAN. About 1618-20.

A LADY. Middle-aged, holding a rose. On panel, about 1618-20.

A MAN. Full-length standing figure, in reddish-brown dress.

LEERSE, SEBASTIAN, WITH HIS WIFE AND SON. Merchant and almoner at Antwerp.

MEERSTRAETEN, JUSTUS VAN. Half length, in black dress, 1634.

MEERSTRAETEN, ISABELLA VAN ASSCHE, WIFE OF JUSTUS VAN. Half length, in black dress.

MONCADA, FRANCISCO D'AYTONA, MARQUÉS DE. Full-length standing figure, in plain black dress.

A MAN AND HIS WIFE. Double portrait, life-size figure, to the knees.

A LADY. Full-length standing figure, in black dress, with fair curling hair.

COLOGNE GALLERY.

FOUR STUDIES OF NEGRO HEADS.

JABACH, EBERHARD. Seated figure.

DARMSTADT GALLERY.

PORTLAND, FRANCES STUART, WIFE OF JEROME WESTON, SECOND EARL OF. To the knees, in black dress, holding a fan. Inscribed "Aetat 28, Anno 1639."

DRESDEN GALLERY.

CHRIST AND THE TWELVE APOSTLES.

ST. JEROME. After Rubens.

SILENUS. Signed A.V.D.

(?) WOUWER, MARIE CLARISSE, WIFE OF JAN VAN DER, AND HER CHILD. To the knees. Panel.

AN OLD MAN AND HIS WIFE. Companion portraits. Panel, inscribed "Aetatis Suæ 60—Anno 1618."

A YOUNG MAN. On Panel.

A MAN DRAWING ON HIS GLOVE. To the knees, painted on panel.

A FLEMISH LADY. Panel.

(?) RODOCANAKIS, PRINCE. Seated, to the knees, in fur-lined pelisse and cap.

JESUS CHRIST, AS AN INFANT, TREADING ON THE SNAKE.

ST. PAUL.

DANAE RECEIVING THE GOLDEN SHOWER.

TAIE, ENGELBERT, BARON VON WEMMEL. Bust, in black dress, with gold chain.

A BURGHER OF ANTWERP AND HIS WIFE. Companion portraits. Standing figures, to the knees.

A MAN. To the knees, in black dress.

A MAN. Bust, with fair hair and black dress.

A MAN. To the knees, in black cloak.

A MAN IN ARMOUR.

HENRIETTA MARIA. To the knees, in white silk dress, holding roses in her right hand.

PARR, THOMAS. "The old, very old man."

FRANKFORT.—STÄDEL-INSTITUT.

A NEGRO.

DU BOIS, HENDRIK.

A YOUNG MAN.

GOTHA GALLERY.

RUBENS, ISABELLA BRANT, FIRST WIFE OF.

BUTKENS, CHARLOTTE SMET VAN CRUYNINGHEN, WIFE OF ALEXANDER, Seigneur d'Anoy, WITH HER SON, JEAN AMÉ BUTKENS. Full-length standing figure, in black dress, with slashed sleeves. Signed, "Ant° van Dÿck fecit."

MUNICH GALLERY.

SUSANNA AND THE ELDERS. About 1620.

THE LAMENTATION OVER CHRIST. About 1619.

ST. SEBASTIAN BOUND TO A TREE. About 1618.

JUPITER AND ANTIOPE. About 1620.

(?) BATTLE AT MARTIN D'EGLISE.

BRUEGHEL, JAN, the elder. About 1620.

VAN DYCK, ANTHONY. Portrait, with the gold chain given to him by the Duke of Mantua, about 1621.

WAEL, JAN (HANS) DE, AND GEERTRUIJT DE JODE, HIS WIFE. Double portrait, half-length standing figures, about 1619.

VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST, who holds a scroll (on panel).

PETEL, GEORG. Signed, "Dyck f."

ST. SEBASTIAN, MARTYRDOM OF.

SPINOLA, FILIPPO, MARQUÉS DE LOS BALBASSES.

REPOSE IN EGYPT. About 1629.

CHRIST ON THE CROSS, with effect of night.

COLYNS DE NOLE, ANDREAS, AND HIS WIFE, WITH THEIR CHILD. Companion half-length seated figures (on panel).

(?) CROY, CHARLES ALEXANDRE, DUC DE, AND GENEVIÈVE D'URFÉ, HIS WIFE.

LIBERTI, HENDRIK.

MALLERY, CAREL VAN.

MIRABELLA, (?) FRANCISCO, MARQUÉS DE.

PFALZ-NEUBURG, WOLFGANG WILHELM, PRINCE OF, Count Palatine of the Rhine, Duke of Juliers and Cleve. Full-length standing figure, with a large dog, and order of the Golden Fleece, about 1629.

SNAYERS, PIETER.

A MAN AND HIS WIFE. Companion full-length portraits.

A YOUNG MAN. To the waist, in a slashed black and white doublet.

A MAN. Full-length standing figure, in black dress.

A YOUNG LADY. Full-length standing figure, in white silk, with a negro page and spaniel.

VAN DYCK, MARY RUTHVEN, WIFE OF SIR ANTHONY. Seated figure, with a viol-da-gamba, 1640.

WEIMAR GALLERY.

CRAYER, GASPAR DE. *Grisaille* study.

HOLLAND.

AMSTERDAM.—RYKSMUSEUM.

CHRIST ON THE CROSS WITH ST. FRANCIS.

ST. MARY MAGDALENE IN PENITENCE.

BORCHT, FRANS VAN DER. Full-length standing figure; a view of the Scheldt in the background.

FRANCK, JAN BAPTIST. Inscribed, "Johannis Bapta. Franck, ætatis suæ xxxii."

LE BLON, MICHIEL.

WILLIAM II, PRINCE OF ORANGE, AND MARY, DAUGHTER OF CHARLES I. Full-length standing figures in one portrait. May, 1641.

THE HAGUE.—ROYAL GALLERY.

GERBIER, SIR BALTHASAR. Half length, in black dress, with a gold embroidered glove. Inscribed, "Aet. Suæ. 37. 1627"; "Ant° van Dijck. fecit."

SIMONS, QUINTIJN.

WAKE, ANNA, LADY. Three-quarter length, in black dress and high lace collar. Inscribed, "Aetat: suæ 22. an. 1628"; and signed, "Anton Van Dyck, fecit."

ITALY.

BELLUNO GALLERY.

CHARLES I. To the knees, in black dress.

FLORENCE.—PITTI GALLERY.

THE REPOSE IN EGYPT WITH A DANCE OF ANGELS.

THE VIRGIN MARY. Head only, eyes uplifted.

CHARLES I AND HENRIETTA MARIA. Double portrait, busts, in oval frames.

CARDINAL BENTIVOGLIO.

FLORENCE.—UFFIZI GALLERY.

CHARLES V, EMPEROR OF GERMANY. On a white horse in armour.

AN OLD LADY.

VIRGIN AND CHILD WITH GOD THE FATHER AND MANY ANGELS.

HERCULES, THE CHOICE OF.

MARGUÉRITE DE LORRAINE. Full-length standing figure.

VAN DYCK, ANTHONY. Portrait of himself in later years.

LORD JOHN AND LORD BERNARD STUART.

GENOA.—PALAZZO ROSSO.

BRIGNOLE-SALA, ANTON GIULIO, MARCHESE DI.

BRIGNOLE-SALA, GERONIMA, MARCHESA DI.

BRIGNOLE-SALA, PAOLA ADORNO, MARCHESA DI.

GIUSTINIANI, ALESSANDRO.

A YOUNG MAN.

GENOA.—PALAZZO BIANCO.

JESUS CHRIST AND THE TRIBUTE MONEY.

ECCE HOMO.

THE VIRGIN AND CHILD.

MILAN.—BRERA GALLERY.

VIRGIN AND CHILD WITH ST. ANTHONY OF PADUA.

A YOUNG LADY. Full-length standing figure, in a black dress.

MILAN.—CASTELLO.

A LADY. Full length.

PARMA GALLERY.

ISABELLA CLARA EUGENIA, INFANTA OF SPAIN. Bust, in robes of the order of St. Clare.

ROME.—BORGHESE GALLERY.

CHRIST ON THE CROSS.

THE ENTOMBMENT OF CHRIST.

ROME.—CAPITOL GALLERY.

WAEL, LUCAS AND CORNELIS DE. Brothers, and painters at Genoa, about 1624.

JODE, PIETER DE, senior, and PIETER DE JODE, junior. Double portrait.

ROME.—GALLERIA DI SAN LUCA.

THE VIRGIN AND CHILD WITH TWO ANGELS.

ROME.—PALAZZO CORSINI.

ECCE HOMO.

ST. MARTIN DIVIDING HIS CLOAK.

TURIN.—ROYAL GALLERY.

THE HOLY FAMILY WITH ST. ELIZABETH. The Virgin holding the Child on her knees, who leans forward to St. John the Baptist; St. Joseph and St. Elizabeth behind.

ST. SEBASTIAN SUCCOURED BY AN ANGEL. Sketch in *grisaille*.

CHARITY.

ST. FRANCIS OF ASSISI.

THE LAMENTATION OVER CHRIST.

ISABELLA CLARA EUGENIA, INFANTA OF SPAIN. Full-length standing figure, in robes of the order of St. Clare.

SAVOIE-CARIGNAN, THOMAS, PRINCE DE. Full length, in armour, on a white horse, rearing to the left, 1634.

THE THREE CHILDREN OF CHARLES I with a collie dog, 1635.

VENICE.—ACADEMY.

THE CRUCIFIXION.

RUSSIA.

ST. PETERSBURG.—HERMITAGE GALLERY.

CHRIST SHOWING HIS WOUNDS TO ST. THOMAS. After Rubens.

BRUEGHEL, JAN, the elder.

FOURMENT, SUSANNA, AND HER CHILD. Full-length seated figure, in rich dress.

RUBENS, ISABELLA BRANT, FIRST WIFE OF. Full length.

VAN DYCK, ANTHONY, in early life.

WOUWER, JAN VAN DEN. Half length.

A MAN WITH HIS WIFE AND CHILD. Two half-length figures, the lady seated, with her little daughter standing by her knee.

A MAN AND HIS WIFE. Companion portraits, half length, about 1618-19.

LUMAGNE, MARC ANTOINE. Banker.

REPOSE IN EGYPT WITH A DANCE OF ANGELS.

JABACH, EBERHARD. Half-length standing figure.

MARCQUIS, LAZARE. Half-length seated figure, in black dress.

RUBENS, HELENA FOURMENT, second Wife of Peter Paul. About 1631 or 1634. Full-length standing figure, in black dress, with a feather fan.

STEVENS, ADRIAEN, AND —— BOSCHAERT (?), HIS WIFE. Companion portraits, half-length seated figures, described

and signed: "Aet^{s} 68. A. 1629, Ant van. dÿck fe." and "Aet^{s} 63, An^{o} 1629, Ant^{o} van dÿck Fecit."

TRIEST, ANTOINE. Half-length seated figure, in red robes.

AN OLD MAN. Bust.

CHARLES I. Full-length standing figure, in armour, about 1638.

HENRIETTA MARIA. Full-length standing figure, in crimson satin, about 1638.

AUBIGNY, CATHERINE HOWARD, LADY D', and (?) PORTLAND, FRANCES STUART, COUNTESS OF. Double portrait, half-length standing figures, in a garden.

CHALONER, THOMAS.

GOODWIN, JANE WENMAN, WIFE OF ARTHUR. Half length, holding a tulip.

KIRKE, ANNE, WIFE OF GEORGE, AND DALKEITH, ANNE, LADY. Double portrait. Seated figures, in a garden.

LAUD, WILLIAM.

WANDESFORD, SIR ROWLAND, of Pickhay, near York. Half-length seated figure, in fur-lined coat.

WHARTON, PHILIP, FOURTH BARON. To the knees, in the dress of a shepherd.

WHARTON, SIR THOMAS. Full-length standing figure, in armour.

SPAIN.

MADRID.—PRADO GALLERY.

THE BRAZEN SERPENT. Sometimes attributed to Rubens.

ST. JEROME IN PENITENCE.

VAN DYCK, ANTHONY. Young man playing a flute.

A LADY. Seated figure at half length, in black dress and gold brocade.

THE BETRAYAL OF CHRIST. About 1621.

ST. ROSALIA CROWNED BY AN ANGEL.

DIANA AND ENDYMION SURPRISED BY A SATYR.

LEGAÑES, POLISSENA SPINOLA, WIFE OF THE MARQUÉS DE. Whole-length seated figure.

PORTRAIT OF A MUSICIAN. To the knees, holding an archlute or theorbo.

CHRIST CROWNED WITH THORNS. About 1629 (?).

ST. FRANCIS OF ASSISI IN ECSTASY. Half length, with a crucifix, listening to an angel, who plays a lute.

ST. FRANCIS OF ASSISI. His hands resting on a skull.

AMALIA VAN SOLMS-BRAUNFELS, WIFE OF FREDERICK HENRY, PRINCE OF ORANGE. Standing figure, to the knees, in black dress.

BERG, HENDRIK, COMTE VAN DEN. Standing figure, to the knees, in armour.

FERDINAND, CARDINAL ARCHDUKE OF AUSTRIA. Half length, in scarlet dress.

FREDERICK HENRY, PRINCE OF ORANGE. Standing figure, to the knees, in armour.

RYCKAERT, MARTEN.

CHARLES I. In armour, on a white horse.

OXFORD, DIANA, COUNTESS OF. Half length, in black dress, with flowers.

VAN DYCK, SIR ANTHONY, AND JOHN DIGBY, FIRST EARL OF BRISTOL. Double portrait, half-length figures, about 1640.

VAN DYCK, MARY RUTHVEN, WIFE OF SIR ANTHONY. Half figure, standing in blue dress.

INDEX

The Titles of Pictures are printed in Italics.

Adoration of the Shepherds, The, 87.
Albert, Archduke of Austria, 8, 20, 70.
Anguissola, Sofonisba, 45, 51.
Anne, Queen, portrait of, 25.
Arundel, Earl of, 24, 26, 111.

Balen, Hendrik van, master of Van Dyck, 8.
Bellori, quoted, 13, 29, 98, 99.
Belluno, portrait of Charles I at, 93.
Bentivoglio, Cardinal Guido, 31, 37.
Bernini, bust of Charles I by, 94, 96.
Betrayal of Christ, The, 34.
Boisschot, Ferdinand de, 35, 36, 73.
Bolswert, Boetius van, 123.
Bolswert, Scheltius van, 122, 124.
Brant, Isabella, wife of Rubens, 26, 60.
Brueghel, Jan, the elder, 8, 9, 19.
Brueghel, Jan, the younger, 9, 10, 27.
Brussels, painting of the magistrates of (destroyed by fire), 87.
Brydges, Catherine, 105.
Buckingham, Duke of, 57, 60.

Catherine, the Empress, pictures purchased by, 74, 99, 105, 111.
Caukerken, Cornelis van, engravings of "Christ and the Twelve Apostles," by, 11.
"Centum Icones," the, 127.
Charity (Turin), 52; other versions, 67.
Charles I, collection of, 91, 98, 99.
Charles I, portraits of, by Van Dyck (Windsor), 90, 92; (National Gallery), 91; (Louvre), 92; various portraits of, 88-96; portraits of, by Mytens, 88; other paintings executed by Van Dyck for, 98-100.
Charles I and Henrietta Maria (Duke of Grafton), 90; (Windsor), 95; other versions, 96.
Charles I, The Three Children of (Turin), 96; (Windsor), 97; other versions, 98.
Charles I, The Five Children of, 97, 112, 131.
Charles, Prince of Wales, portraits of, 96, 97.
Chatsworth sketch-book, The, 32-34, 36, 46, 47, 48, 49, 50, 51, 127.
Christ à l'Eponge, Le, 63.
Christ and the Twelve Apostles, 10.
Christ and the Tribute Money, 48.
Christ healing the Paralytic, 48.
Christ crowned with Thorns, 34, 64.
Christ on the Cross, paintings of, 50; (Antwerp Museum), 62. *See also Crucifixion.*
Christ on the Cross between St. Dominic and St. Catherine of Siena (Antwerp), 62.
Christ on the Cross with the Virgin and St. Mary Magdalene (Lille), 65.
Christ on the Cross with the Virgin, St. John, and St. Mary Magdalene (Bath), 65.
Christ on the Cross with St. Francis (Amsterdam), 66.
Christ on the Knees of His Mother (Antwerp), 94.
Cooper, Edward, 80.
Crayer, Gaspar de, 9.
Crucifixion, The (Antwerp Museum), 62, 63; (Ghent), 63; (Mechlin), 65; (Lille), 65; (Bath), 65; (Amsterdam), 66; other pictures of, 66.
Crucifixion, with St. Francis (Termonde), 64.

Crucifixion of St. Peter, The, 47.
Cuypers, Maria, mother of Van Dyck, 6, 7.

Dædalus and Icarus, 47.
Diepenbeck, Abraham van, 16.
Diercx, Adriaen, 56, 58, 59.
Digby, Sir Kenelm, 29, 83, 98.
Digby, Venetia, Lady, 83, 84, 106.
Doort, Van der, 91.
Drunken Silenus, The, 46.
Du Bois, Hendrik and Helena, 77, 82.
Duquesnoy, François, 38.
Durazzo, Marchesa Caterina, 43.
Dyck, Daniel van den, 32.
Dysart, William Murray, Earl of, 93.

Ecce Homo, etching by Van Dyck, 126.
Education of Bacchus, The, 47.
Enden, Martin van den, 123, 124.
Evelyn, John, 111.

Ferdinand, Regent of the Netherlands, 85, 118.
Fourment, Helena, wife of Rubens, 73.
Fromentin, Eugène, 47.
Fruytiers, Philip, 111.

Gage, George, 38.
Geldorp, George (or Joris), 57, 81.
Gentileschi, Artemisia, 54.
Gentileschi, Orazio, 54.
Gerbier, Sir Balthasar, 60, 81, 91.
Gheerolfs, Cornelis, 87.
Good Samaritan, The, 14.
Grandison, William Villiers, Viscount, 107.
Gustavus Adolphus, portrait of, in the "Iconographie," 124.

Hals, Frans, 3; visit of Van Dyck to, 76.
Hamilton, James, Duke of, 108.
Havré, Geneviève d'Urfé, Marquise de, 72.
Hendricx, Gillis, 127.
Henrietta Maria, Queen, and Van Dyck, 80, 84; portraits of, 88-96.
Henry, Prince of Wales, portrait of, 25.
Hollar, Wenzel, engravings of Van Dyck's paintings by, 104, 123.
Holy Family, The (Saventhem, destroyed), 35; (Buckingham Palace), 49; (M. Rodolphe Kann), 52; (Genoa), 52; other paintings of, 67. *See Virgin and Child.*
Holy Family, The, etching attributed to Van Dyck, 128.
Holy Family with St. Elizabeth (Turin), 49.
Holy Trinity, The, 51.
Houbraken, Arnold, 76.

"Iconographie," the, 121-128.
Imperiale, Gian Vincenzo, 45, 46, 55.
Isabella Clara Eugenia, Regent of the Netherlands, 8, 20; appoints Van Dyck court-painter, 70; portraits of, 70; death of, 85.

Jabach, Eberhard, 75.
James I, portrait of, 25; and Van Dyck, 25, 88.
Jode, Pieter de, 8, 11; engravings by, 122, 124.
Jode family, other members, 8, 27.
Jones, Inigo, 82, 112.
Jordaens, Jacob, 3.
Judith holding a Sword, 114.

Killigrew, Thomas, 112, 131.
Killigrew, Sir William, 113.
Kueck, Jacomina de, 7.

Langlois, François, 54, 57.
Lanier, Nicholas, 79, 86.
Laud, Archbishop, portrait of (St. Petersburg), 105, 108; (Earl, Fitzwilliam), 108; (Lambeth Palace), 108.
Leemput, Remigius van, 58, 91.
Lemon, Margaret, 114, 117.
Lenox, James, Duke of, 102.
Le Roy, Philippe, Seigneur de Ravels, 74, 128.

Lipsius, Justus, 126.
Lorraine, Charles, Duc de, 85, 86.

Madonne au Perdrix, La, 99.
Magnasco, Stefano, 39.
Mainwaring, Sir Philip, 109.
March to Calvary, The, 14.
Marriage of Alexander and Roxana, The, 33.
Matthew, Tobie, 24.
Medicis, Marie de', Queen-Mother of France, portraits of, 75, 80.
Menotti, Cav. Mario, quoted, 29, 45.
Michelangelo, 23.
Miereveldt, 89.
Moncada, Francisco de, 73.
Mystic Marriage of the Blessed Herman Joseph, 63.
Mytens, Daniel, court-painter to Charles I, 57; portraits of Charles I by, 88.

Nani, Cav. Giovanni Battista, 27.
Negro's Head, Studies of a, 17.
Newcastle, William Cavendish, Earl of, 107.
Nood Gods (Antwerp Museum), 66; other versions, 66, 67.
Noort, Adam van, 8.
Nuit de Noël (Termonde), 87.

Ophem, Anna van, 35, 36.
Orange, Frederick Henry, Prince of, 76.
Orange, Amalia van Solms, Princess of, 76.
Orange, William, Prince of, 119.
Orléans, Gaston, Duc d', 75, 86, 99, 124.
Orléans, Marguérite de Lorraine, Duchesse d', 86.

Paggi, Giambattista, 39.
Paris (Hertford House), 47.
Peiresc, Nicolas, 56, 57.
Pfalz-Neuburg, Prince of, 72, 131.
Phalsbourg, Henriette de Lorraine, Princesse de, 86.
Pharaoh overwhelmed in the Red Sea, 36.
Philip II of Spain, 21.
Philip IV of Spain, 51.
Philibert Emmanuel of Savoy, 51.
Pontius Paul, 66, 122, 123.
Porter, Endymion, 68, 79, 112.
Porter, Olivia, 112.
Portland, Richard Weston, first Earl of, 81, 103.
Portland, Jerome Weston, second Earl of, 103.
Portland, Frances Stuart, Countess of, 103.
Portmore, Countess of, 97.
Portraits of a Burgomaster of Antwerp and his Wife (Munich), 74.
Portrait of a Senator of Antwerp (Duke of Portland), 54.
Portrait of a Lady (Earl of Denbigh), 28.
Portrait of a Lady and Child (Hermitage), 20; (Earl Brownlow), 20; (Louvre), 74.
Portrait of a Lady with a Violoncello (? Mary Ruthven), (Munich), 117.
Portrait of a Man with a Child (Louvre), 74.
Portrait of a Man with an Arch-Lute, or Theorbo (Prado), 53.
Prendimiento, El (Prado), 34, 67.
Pruystincx, Cornelia, 5.

Quellinus, Erasmus, 122.

Ratti, Carlo Giuseppe, quoted, 40.
Redeemer with the Cross, The (Genoa), 48.
Repose in Egypt, The, with a Dance of Angels, various versions of, 50, 51, 67.
Richmond and Lenox, Lodowick Stuart, Duke of, 102.
Rinaldo and Armida, bought by Charles I, 68, 79, 98.
Rockox, Nicolas, and his wife, 55.
Rogers, Mr., with a Dog, 113.
Rombouts, Theodore, 9.
Rousseel, Nicasius, 121.
Rubens, Peter Paul, birth of, 1; his "Elevation of the Cross," 9, 65;

his "Descent from the Cross," 9; his "Battle of the Amazons," 13; cartoons for his "History of the Consul Decius Mus," by Van Dyck, 13; relations with Van Dyck, 14, 24, 60; replicas of his paintings by Van Dyck, 13, 15; his "Raising of the Brazen Serpent," 15; visit to Paris, 27; his "Crucifixion" at Antwerp, 65; marriage with Helena Fourment, 73; death of, 117.
Ruthven, Mary, 116, 117.

St. Ambrose and the Emperor Theodosius, 15.
St. Anthony of Padua, The Vision of, 49.
St. Augustine in Ecstasy, 62.
St. Catherine, The Mystic Marriage of, 49.
St. Jean de Maurienne, picture by Van Dyck at, 56.
St. Martin dividing his Cloak (Saventhem), 35; other versions, 67.
S. Rosalia (Palermo), 52; *crowned with a Wreath by the Infant Christ* (Vienna), 63.
St. Sebastian bound to a Tree (Munich), 14, 50; (Edinburgh), 50; various pictures of, 67.
St. Sebastian with Angels removing the Arrows from his Wounds, 50, 67.
St. Stephen, The Stoning of, 34.
Saventhem, picture by Van Dyck at, 35, 73.
Scaglia, Cesare Alessandro, 124.
Schut, Cornelis, 9.
Servaes, Harmen, 11.
Snellincx, Jan, 8.
Snyders, Frans, 8, 20, 129.
Somer, Paul Van, portraits by, 25.
Soutman, Pieter, 34.
Stevens, Petrus, 128.
Strafford, Thomas Wentworth, Earl of, 95, 109.
Stuart, Lord John and Lord Bernard, 103.
Suttermans, Justus, 9, 29.

Tassis, Antonio de, 73.
Tassis, Maria Luigia de, 73.
Tilly, Jean, Comte de Tserclaes, 124.
Time clipping the Wings of Love, 68.
Titian and his Mistress, etching by Van Dyck, 39, 126.
Titian, influence of, on Van Dyck, 14, 28, 33, 34, 36, 48, 64, 114; his "Tribute Money," 48; drawings by Van Dyck after, 49.
Triumph of Cupid, The, 47.

Uden, Lucas van, 129.
Uffel, Lucas van, 39, 126.

Van Dyck, Anthony, birth of, 6; earliest paintings, 10; in Rubens's studio, 12; copies and cartoons of Rubens's work by, 13; relations with Rubens, 14, 24, 60; early portraits, 18-21; early portraits of himself, 22, 27; his character, 23; first visit to England, 24-26; pensioned by James I, 25; at Genoa, 27, 38-40; at Florence and Bologna, 29; at Mantua, 30; at Venice, 30, 37; at Rome, 31, 38; the Chatsworth sketch-book, 32-36; portraits at Genoa, 41-46; mythological and classical paintings, 46, 47; sacred paintings, 48; visit to Palermo, 51; friends at Genoa, 53-54; return to Antwerp, 55; death of his father, 55; supposed second visit to England, 57; affiliated to the Confraternity of Celibates, 60; memorial to his father, 62; portraits painted at Antwerp, 70-73; appointed court-painter to Isabella, 70; portraits of noble families, 71-73; visit to Frans Hals, 76; invited to England, 79; knighted, 82; visit to Brussels, 84; portraits painted at Brussels, 85, 86; return to England, 87;

portraits of Charles I and Henrietta Maria by, 88-96; record of payments made to, by Charles I, 89, 90, 92; portraits of the children of Charles I by, 96-98; other paintings for Charles I by, 98-100; portraits of English noble families by, 101-112; his method of painting, 114; later portraits of himself, 115; marriage with Mary Ruthven, 116; return to Antwerp, 118; at Paris, 119; return to London, 119; birth of a daughter, 120; his death, 120; burial in St. Paul's, 120; his monument destroyed in the Great Fire, 120; the "Iconographie," 121-128; etchings by, 127; as a draughtsman, 129; studies in the British Museum by, 129; his landscape studies, 129; his drawings of animals, 130.

Van Dyck, other members of the family, 5, 7, 56, 59, 66, 84.

Verney, Sir Edmund, 95, 108.

Vertue, George, his diary quoted, 55, 57, 80, 124.

Villiers, Mary, Duchess of Lenox, 102.

Virgin and Child with St. John the Baptist, St. Mary Magdalene, and King David (Louvre) 49; (Berlin), 49.

Virgin and Child (Schönborn Gallery), 49; (Earl of Ellesmere), 49; (Liechtenstein Gallery), 49; (Palazzo Bianco, Genoa), 49; (Palermo), 52.

Virgin and Child with St. Anthony of Padua (Milan), 63.

Virgin and Child with Two Donors (Louvre), 68.

Virgin and Child, to whom St. John the Baptist offers a scroll (Munich), 49.

Virgin and Child with St. Catherine (Duke of Westminster), 48, 81.

Virgin and Child with S. Domenico, S. Rosalia, and other Saints (Palermo, 52.

Vorsterman, Lucas, 13, 38, 55, 122, 124.

Vos, Cornelis de, portraits by, 18, 19, 20.

Vries, Adriaen, de, 57.

Wael, Cornelis and Lucas de, 8, 27, 38, 54.

Wael, Hans or Jan de, 8, 19, 27.

Wallenstein, engraved portrait of, 124.

Wharton, Philip, Lord, 104, 105.

Wildens, Jan, portrait of, by Van Dyck, 20; Rubens, pupil of, 129.

Winde, Lenaert van, 76.

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